

GYMNASTIC
AND
FOLK DANCING

VOLUME V

CLOGS & JIGS
With Descriptions

BY

MARY WOOD HINMAN

NEW YORK
A. S. BARNES AND COMPANY

Lovingly dedicated
to
my Niece
THERESE HINMAN STARRETT
and Nephew
TOWNER BOWDITCH ROOT

Quotations.

"Come dancing, come shouting, come leaping,
Ere the earth grow cold." *Harriet Monroe.*

"I can dance the "Raye", I can both pipe and sing.
If I were merry I can both hurle and fling." *Old Madrigal.*

"Where are your bells then? Your rings? Your ribbons, friend,
And your clean napkin? Your nosegay in your hat?" *Shakespear.*

"In twenty manners he could skip and danceen, after the school of Oxford
Tho' and with his legges casten to and fro." *Shakespear.*

"Now every lad is wondrous trim, and no man minds his labor
Our lassies have provided them a bagpipe and a tabour.
And Jack shall pipe and Gill shall dance.
And all the world be merry." *Old English.*

"When I play on my fiddle in Dooney
Folks dance like the wave of the sea." *Keats.*

"Lov'st thou music?"
"Oh, 'tis sweet!"
"What's dancing?"
"E'en the mirth of the feet" *18th Century.*

"Hark, hark! I hear the dancing
And a nimble Morris prancing.
The bagpipe and the Morris bells
That they are not far off, us tells." *Old Madrigal.*

"For blight and cherry we's be a'
As long as we ha'e breath to draw,
And dance till we be like to fa'
The Reel of Tullockgorum." *1676.*

You may judge men by the things at which they laugh. *Joseph Lee.*

It has been said that at no time is the difference between those who are and those who are not accustomed to refining influences so strongly marked as when they are in their merriest mood. *1708.*

→ The age to begin to dance is the age you happen to be. *Joseph Lee.*

Important as it is to organize and direct the industry of the world, it is more important to organize and direct the leisure of the world. *George Eliot.*

Recreation is stronger than vice and recreation alone can stifle the lust for vice. *Jane Adams.*

What use will humanity make of its leisure? On its employment may be said to depend the destiny of man. It is the way in which hours of freedom are spent that determines as much as war or labor the moral worth of a nation. *Maeterlick.*

Man only plays when in the full meaning of the term he is man—and he only is man when he plays. *Schiller.*

Dancing makes its appeal not only as a good exercise, and as a necessary factor of education, but as a socializing recreation, and its most essential and elusive quality is joy—the quality that has the power to hold and unify people of all ages and nationalities. *1917.*

Explanation of Clogging Terms.

("3" continued)

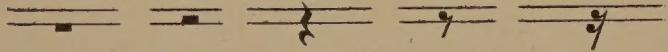
VALUES

Whole Half Quarter Eighth Sixteenth

Notes:



Rests:



ABREVIATIONS

R....Right Foot. L....Left Foot. B. F.....Both Feet.

Hp.. Hop on supporting Foot. Hd.. Hold.

H.H..... Hit heels together in air. (see Holupicz)

S.... Short. L....Long.

"I".... One.... Stand with feet together, weight on both feet. To dance a "I", lift and place left foot on floor, and transfer all weight on it, (count 1.) To repeat, use other foot. *Make short sound.*

$\frac{4}{4}$ Time Value
L. R. L. R. Foot Used

Step Step Step Step..... Movement
"1" "1" "1" "1" Sign

"²I".... Second One.... Stand with weight on left foot. To dance a "²I" hop on the supporting left foot (count 1.) To repeat, use same foot.

$\frac{4}{4}$ Time Value
L L L L Foot Used

Hop Hop Hop Hop..... Movement
"²I" "²I" "²I" "²I" Sign

"Tap" Stand with weight on right foot. Count one as you or make an even short sharp sound, by touching the "out" ball of the left foot on the floor as it passes the floor, going forward and up. This will leave the left foot in air forward. Draw left foot back quickly and noiselessly without touching floor during "Rest". To repeat use same foot.

$\frac{4}{4}$ Time Value
L L L L Foot Used
{ Strike rest, Strike rest, Strike rest, Strike rest, } Movement
{ floor, floor, floor, floor, }
{ "Tap" "Tap" "Tap" "Tap" }
{ or"out" or"out" or"out" or"out" }..... Sign

"2".... Two.... Stand with weight on right foot. To make a or "2" strike forward and draw back, striking the "Rattle" ground both going out and coming back. Make two distinct and even sounds. At finish leave the left foot lifted behind, ankle high. (count "one, two".) To repeat, use same foot.

$\frac{4}{4}$ Time Value
L L L L Foot Used
Forw. Back. Rest. Forw. Back. Rest..... Movement
"2" "2" Sign

"3".... Long Three.... Stand with weight on right foot. or To make a Long "3" Dance a "2" with the left "3L" foot followed by a "I" with the left foot, and hold. Count "one two three, hold" (2+1+hold = 3 Long) { "out-back-down" (Prolong the word "down") "Four, and, one, and, two, and, three and" To repeat use other foot.

$\frac{4}{4}$ Time Value
L L L R R R L L L Foot used
Out, back down, hold out, back down, hold out, back down Movement
"2" "1" "2" "1" "2" "1" Signs &
Four, and one, and two, and three, and four, and one Count
3 or 3 or 3 or 3 Sign
3 or 3 or 3 or 3

"²3".... Short Three.... "2" + "1" = ²3. Stand with weight on right foot. To make a "²3" dance a "2" followed by a "1" with the left foot. Immediately repeat step with right foot, no hold.

$\frac{6}{8}$ Time Value
L L L R R R out back down out back down
2 1 2 1 counts
one two three four five six ²3
"3" counts

"²3".... Second Three.... $2+2=2$ 3. Stand with weight or on left foot. To make a "²3" dance a "²1" on the Hop } left foot followed by a "2" with the right. Rattle To repeat, use same foot.

L R R L R R L R R
Hop, out, back ²1 2 Hop, out, back ²1 2 Hop, out, back ²1 2
"3" "3" "3" "3"
Hop, rattle Hop, rattle Hop, rattle

"4".... First Four.... Stand with weight on right foot. To dance a "4" dance "1" with left foot, followed by a "3" with right foot.
(1+3=4) count (one two three four)

To repeat, use same foot.

L R R R
Step, out, back, down
"1" "2" "1"
"4"

"²4".... Second Four.... Stand with weight on left foot. To make a "²4" dance a "²1" with left foot followed by a "3" with right foot.
(1+3=4) count (one two three four)

To repeat, use other foot.

$\frac{4}{4}$ Time Value
L R R R R L L L L R R
hop-out-back-down. hop-out-back-down. hop-out back
"1" 2 1 "1" 2 1 "1" 2
four, and, one, and, two, and, three, and etc.
"4" "4"

Hop "3" Hop "3" Hop

"5".... Five.... Stand with weight on right foot. To make a "5" dance a "1" with the left foot and "3" with the right and a "1" with the left.
(1+3+1=5) count "one, two, three, four, five, rest". To repeat, use the other foot.

(Step "3" continued top of next column)

(Step "5" continued next page).

Explanation of Clogging Terms. (CONCL.)



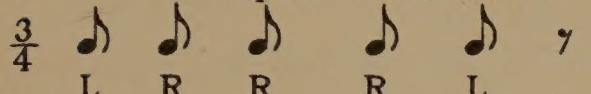
L R R R L
Step, out, back, down, step, rest
"1" - "3" - "1"
one, and, two, and, three, and
"5"

"5"....Second Five....Stand with weight on left foot.

To make a "5" dance "1" on the left foot and a "3" on the right foot and "1" on the left foot.

(2+1+3+1=5) count "one, two, three, four, five, rest"

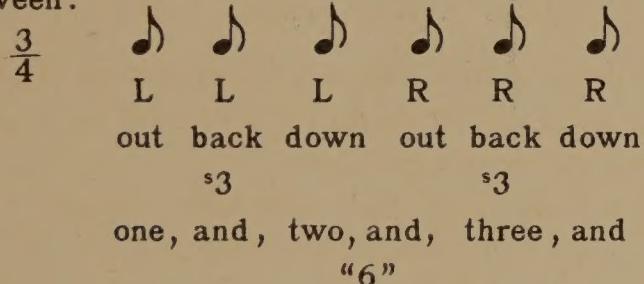
To repeat use same foot.



L R R R L
Hop, out, back, down, step, rest
"1" - "3" - "1"
one, and, two, and, three, and
"5"

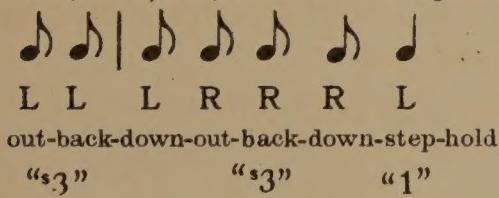
"6"....Six....Stand with weight on right foot.

To make a "6" dance a "3" with the left and a "3" with the right. (3+3=6) count "one, two, three, four, five, six." Two short threes with no rest between.



"7"....Seven....Stand with weight on right foot.

To make a "7" dance a "3" with the left foot, followed by a "3" with the right foot and a "1" with the left foot. (3+3+1=7) count "one, two, three, four, five, six, seven". To repeat use other foot.



"7"

Remember:

A "Rattle" or a "Shuffle" is a "2".

A "Plain Shuffle" is a "2" with the active foot held naturally, toe straight forward.

A "Cross Shuffle" is a "2" with the active foot crossing over in front or behind the supporting foot, with toe well turned [out].

A clog "Break" may contain any chosen number or combinations of sounds used as a chorus. "The Break" used in the dances given in this book, is an "8" and "7", danced consecutively—using 16 counts, making 15 sounds with a hold on the 16th count. This "Break" is generally used to finish a step, as in "Murphy" and "Sampson" where it takes the last two measures of each step.—A step reading "Begin to left with left, 6 fives" is danced by clogging a "5" starting with the left foot and continuing to dance "5's" using first left and then right foot, 6 times in all.

A step reading thus: "Three L" is danced by clogging a "3" beginning with the left foot.

A step reading thus: "Seven R" is danced by clogging a "7" beginning with the right foot.

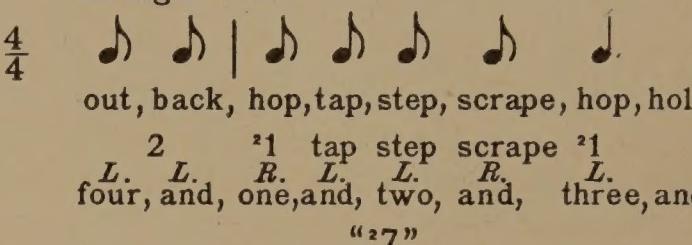
"7"....Second Seven..... Stand with weight on right foot. To make a "7" dance a "2" with the left foot a "1" on the right foot, followed by a tap with the left, and step on left, swing right forward with scraping sound, and end with a "1" on left.

(2+1+tap+step+scrape+1=7)

Count "one, two, three, four, five, six, seven, hold"

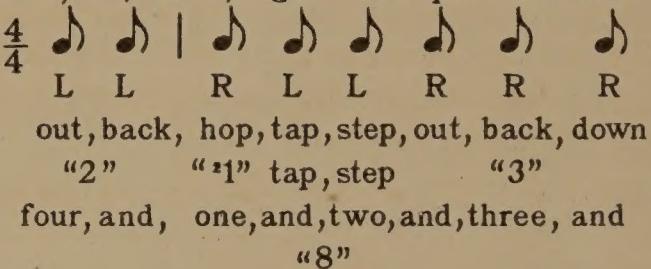
To repeat use other foot.

This step should be danced moving forward. This can be accomplished by making the fourth sound, "the tap," danced well forward of the supporting foot, and the fifth sound, the "step on left" well in front of the right. Be sure to keep feet in straight line.



"8"....Eight....Stand with weight on right foot. To make an "8" dance a "2" with left foot followed by "1" with right, tap left foot (behind) step on left (behind) and do a "3" (in front) with the right foot.

(2+1+tap+step+3=8) count "one, two, three, four, five, six, seven, eight" To repeat use same foot.

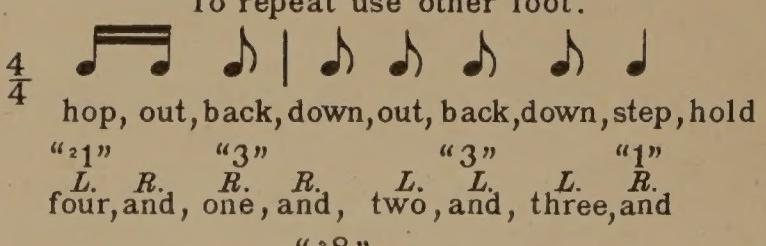


"8"....Second Eight....Stand with weight on left foot.

To make an "8" dance a "1" with the left foot, followed by a "3" with the right and a "3" with the left and a "1" with the right. (1+3+3+1=8)

(Count "one, two, three, four, five, six, seven, eight")

To repeat use other foot.



Dancing Terms.

POLISH HOLUPIEZ, or HIT HEELS IN AIR:

Stand with feet in first position, arms extended.

Hop on left foot, extend right leg to right. Count; one.

Lift left foot to right and strike heels together in air. Count; two. Immediately slide to left on right with long slide and close left foot into first position. Abbreviation H.H.

PAS-DE-BOURREE:

Stand with left foot in third position, arms extended.

Bring left foot into fifth position behind. Quickly bring right foot forward in one small step, bring left foot up in fifth position behind. The whole step done quickly and in one count.

PAS-DE-BOURREE; - POLISH:

Weight on left toe. Right foot held close under lifted left heel.

Cut out left foot by pushing right toe under the lifted arch of the left foot. Count; one.

Transfer the weight onto the left foot quickly. Count; two.

Transfer the weight onto the right toe, quickly. Count; three.

Leave weight on right foot, left foot held low. To repeat, begin with weight on right foot.

PAS-DE-BASQUES:

Stand with right foot in third position, arms extended.

Leap forward onto right foot. Count; one.

Slide left foot through first position into fourth and transfer weight onto it. Count; two.

Bring right foot into third position and transfer weight upon it. Count; three.

PAS-DE-BASQUES, POLISH:

Leap onto left foot toward left. Count; one.

Swing right foot to instep of left foot, take weight. Count; two.

Swing weight back onto left foot. Count; three.

To make this step masculine, leap high in the air on first count.

"PIROUETTE." Stand with right foot in 5th position. Place right foot in 2nd and transfer weight on to it, (count one.) Swing left toe over right and place it in back of right instep, (count two.) Turn in complete circle to right on spot, and finish with right foot in 5th position. (count three.)

THE FIVE POSITIONS.

FIRST POSITION: Stand with weight on left foot. Heels touching, toes turned out.

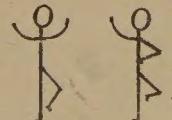
SECOND POSITION: Stand with weight on left foot. Place right toe to right of left foot and on a line with left heel. Feet about 12 inches apart. Right toe pointed to right with heel raised. Left toe turned out.

THIRD POSITION: Stand with weight on both feet. Right heel in instep of left foot. Both toes turned out.

FORTH POSITION: Stand with weight on left foot. Right toe placed directly in front and in line with the left heel, Feet about 12 inches apart. Right toe pointed to right. Heel well drawn up. Left toe turned out.

FIFTH POSITION. Stand with weight on both feet. Right heel placed at toe of left foot. Right toe pressed back to meet left heel.

Highland Fling Positions.



Cachucha Position.



"Arms extended."



"Arms folded shoulder high."



"Alternate"



"Mercury."



★ FALLING DOWN STAIRS. (Dancing Terms Cont.)

5

Move to right during eight counts thus:

Face audience, step to right by placing left foot behind right foot. Throw arms overhead. Turn right shoulder to audience. Count one. Step right foot to right of left, still holding arms overhead. Count two. Bring left foot forward and cross it over right, turn left shoulder to audience. Drop arms and lean forward as if falling. Count three. Step right foot to right of left, still holding arms low. Count four. Step on left by placing left behind right, throw arms up over head, turn right shoulder to audience. Count five. Place right to right of left. Count six. Bring left foot forward and cross right, drop arms, turn left shoulder to audience. Count seven. Step right foot to right of left. Count eight. To return, move to left by using right foot. Appear to fall at each step, first backward (two counts) and then forward (two counts.) Fling arms with extreme force, first up and then down. "Falling down stairs, double" Signifies double time—four counts. "Falling down stairs, single" is given above.

DOWN YOUR OWN LEG.

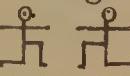
Stand with weight on left foot, place right foot back of left knee and bring it down the calf of the sustaining left leg to the floor. Slip the right foot under the instep of the supporting left foot and transfer weight on it and hop. To repeat, use other foot. Count; one-step, two-hop.—Thus: Swing right foot back of left knee and slide down back of left leg to floor and take weight on right, (count one) Hop on supporting right foot, (count two.)

MATCH, or 5

Dance a "1" with left foot, followed by a "3" with right foot and a "1" with left foot.

BREAK YOUR LEG.

Jump from the floor and land facing left with right knee and right arch touching the floor while left knee remains upward, but well bent. Jump in the air and change direction by turning toward audience and facing right. This brings left knee and left arch onto floor.

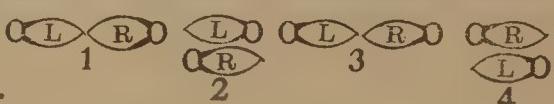


CRAB WALK.

Weight on right toe, heel well off floor. Take a quick step with the left foot and place it directly in front of right foot, toe out, heel in. Count; one. Rise on toes, swing both heels out and at the same time, swing right foot in front of left and swing both heels in. Count; two. Repeat, make quick sharp movement as foot comes forward.

WIGGLE STICK STEP.

Position - Toes touching, turned in; heels well out. Lift the toe of the left foot from the floor and swing it on the heel which is sustaining the weight, turning the left toe out into first position. At the same time, lift the right foot completely off the floor and place it in fifth position with the toe back of the left heel, and weight on heel. Count; one. Keep weight on left heel and swing left toe in; at the same time, replace the right foot as it was originally, with the toe in. Count; two. Repeat using the right heel as pivot and swing left foot into fifth position back of right, with toe at right heel, weight on heel.



ROCKING STEP or RUBBER LEGS.

Cross right foot over left. Weight on right. Count one. Swing weight back on left. Count, two.

Transfer weight to right. Count; three. Swing left foot forward with hop on right. Count, four.

Entire step is done on toes beginning with left foot held under right instep; ankles take charge of weight. (Rubber legs.) Do not lift either toe from floor, but transfer weight with limber ankles. On count 4, swing left foot forward with wide high swing.

"FLY"—Step-Touch-Hop." "Toe-Heel-Toe-Kick". "Draw."

Stand with weight on both feet. Place right foot diagonally backward and to right. Face right $\frac{1}{4}$ of turn and swing weight onto right, (count one.) Jump in air continuing to turn to right in circle on spot, and finish step by alighting on left foot, facing front, (count two.) Drop right foot back of left in fifth position and take weight, (count three.)

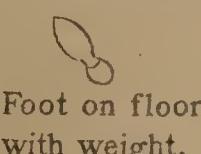
"Step-touch-hop." Danced in three counts, thus: Dance a step or a "one" with the left, (count one.) Dance a "touch" or a "tap" with the right as it swings forward, (count two.) Hop on the supporting left foot, (count three.) Keep right foot low.

"Step-touch-kick." Danced in three counts, thus: Step on left, (count one.) Touch or "tap" the free right foot as it swings forward, (count two.) Continue the right foot forward with kick and hop on supporting left foot, (count three.)

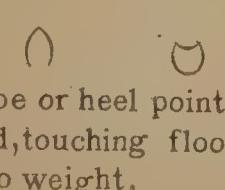
"Toe-heel-toe kick." Point the toe of the left foot to the ground at the place designated, at the same time hop on the supporting right foot, (count one.) Tap the heel on the ground, hoping again on the supporting right foot, (count two.) Tap the toe on the ground a second time and hop on the supporting right foot, (count three.) Swing or lift the left foot forward and hop on the supporting right foot, (count three.)

"Draw." as used in clogging. Stand in 1st position, point right foot in 2nd position. Change weight onto right and draw left over to right foot into 1st position.

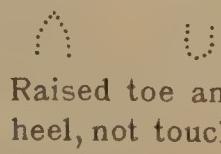
Key to illustrations.



Foot on floor
with weight.



Toe or heel point-
ed, touching floor
no weight.



Raised toe and
heel, not touch-
ing floor.



Raised foot.

★ Manual of Dancing
Steps - By Elsa Pohl.
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LIST OF DANCES CONTAINED IN VOL. 5 ARRANGED ACCORDING TO THEIR DIFFICULTY.

The following groups of dances contain the Clogs and Dances in Vol. 5 divided into four groups or years with the dances given in the order of their difficulty. All dances in Group One may be presented to classes where the student has had no previous work in clogging. All dances in Group Two can be best taught after the student has mastered the starred dances in Group One. Dances found in Group Three contain advanced clogging steps and can be more easily executed if taught after the starred dances of Group Two are learned. The same thing is true of the Group Three and Four. This program may be used in a class meeting from 30 to 40 minutes once a week for twenty weeks and may be presented to boys or girls (over ten years of age) or young men or young women or to a mixed class of about the same age—It is desirable to have the class not exceed ten or fifteen in number if this program is to be covered. Less work each half year may be given if the classes are larger. The first two dances given in each half year program are the "sustaining dances" and form the back bone of each half term of ten lessons.

Carry one or two long "sustaining" dances during each half year's program and group the shorter dances around them. For instance, at the first lesson present the first step of Buck and Wing and one or at most two of the steps from "Explanation of Steps." Teach the Buck and Wing completely by the ninth lesson, presenting one step at each lesson. Use the tenth lesson for general review. Go over every detail of rhythm and physical control and bring out the expression of the dance as a whole. At the opening of every lesson review the Buck and Wing as far as mastered, work on the new step, join it to the preceding step and close the lesson by dancing the dance as far as mastered including the new step. Use this same method with every dance taught. Use the four pages of "Clogging Terms and Steps" as material to be slowly mastered during the first year. Introduce work on rhythm and figures which will be contained in the steps that are to follow. Start teaching Sailor's Horn Pipe during the second or third lesson.

Teach very clearly, be sure every step with its rhythm and physical control is absolutely mastered before proceeding to the next step. *Joy* is in dancing and it takes bad teaching to kill it but when it once dies it is almost impossible to revive. Remember joy lies in mastered control. It takes a long time to co-ordinate perfectly, and until control is mastered the pupil is not enjoying himself, he is not at ease. Therefore any step half taught, impatiently taught, or taught without an appreciation of the joyous potentialities contained in dancing, is badly taught.

Flamborough may be presented during any year, also Bean Setting. They are exceptionally good dances for pageants or outdoor programs.

If teachers desire a list of clogs only, use the starred dances in the order given. There is a good book of clogs by Miss Frost, published by A.S. Barnes & Co.

First Half of First Year.

* BUCK AND WING. (Contains fundamental steps and simple rhythm. Can be presented to all ages. Very popular for beginning work.)

* EXPLANATIONS OF STEPS AND TERMS. (Fundamental. Must be given to every class and to all ages.)

LILT. (Demands good physical control. Helps train memory for sequence of steps. Not hard to execute.)

Second Half of First Year.

* EXPLANATION OF STEPS. (Continue teaching throughout entire year.)

* ROY CLOG. (Interesting. New rhythm. Good memory work demanded. Good program dance. Best taught to pupils over 16.)

LIST OF DANCES CONTAINED IN VOL. 5 (Cont.)

Second Half of First Year. (Continued.)

JUMPING JACK. (Splendid athletic dance. Full of joy to the dancer. Good program dance. Best presented to boys or men or young girls under 18.)

HIGHLAND FLING. (Good training for memory in sequence of step and accuracy of execution. Best presented to boys or girls under 16.)

SAILOR'S HORN PIPE. (Good team work demanded. Dance with story. Good program dance if given in costume. Present to boys or girls under 15.).

First Half of Second Years Work.

* LUCY MEHRING CLOG. (Contains necessary new steps. Lively, interesting. Great fun to dance. Always a good program dance. Present to pupils over 14.)

HEBBERT ATHLETIC DANCE. (Very good athletic dance. Interesting figures. Good rhythm. Very popular with boys under 16. Good program dance.)

OX. (Humorous dance. Always enjoyed by both dancer and audience. Good story. Very popular with all ages of boys or men.)

Second Half of Second Year.

BACCA PIPES. (Demands good physical control. Good for pageants or out door programs. Best taught to boys or men of all ages.)

* UNIVERSITY CLOG. (Contains necessary new steps and rhythm. Popular dance. Good figures. Not too difficult. Great fun to dance. Good program dance for students over 15.)

O MEIN LIEBER. (Simple clog. All steps have been given previously. Good program dance. Pupils over 12.)

FRIESE CLOG. (Given to facilitate execution of steps already learned.)

RUBEN. (Good simple clog. No new steps. Good program dance. Pupils over 12.)

First Half of Third Year.

HALLING. (Present to men in college or older. Very athletic. Very good program dance.)

IRISH WASHERWOMAN. (Use with young girls. Good program dance if in costume.)

* ALCIBIADES. (A splendid dance full of good figures and good rhythm. Very popular on programs. Not hard. Students over 16. Best for men.)

* WIRELESS. (A "snappy" short clog. Not hard. Good program dance. Present to pupils over 16.)

Second Half of Third Year.

* BIT O' BROGUE. (Good program dance. Short. Not hard. Use for students over 16.)

* LINDY LEE. (A good program dance. Short. Interesting. Use for students over 15.)

* LUNA. (A short clog. Not hard.)

First Half of Fourth Year.

* COLUMBIA CLOG. (A good clog. Hard but interesting. Teachable. Very good program dance. Use for students over 18.)

* TUTTLE. (Rhythm good. Figures good. Hard. Popular with audience.)

SHEEN TREWS. (Good concentration. Good for students over 18. Good program dance if in costume.)

Second Half of Fourth Year.

ODE TO OLYMPIC GAMES. (A dance not hard but very effective. Good for pageant. Alway popular with dancer and audience. Should be given by two young men or two young women rather than by a group. Best when danced by men.)

DEWAR SAILOR'S HORN PIPE. A splendid dance for accuracy. Not difficult if taught slowly.

DEWAR'S HIGHLAND FLING. A good dance and not hard if well taught. Very good program dance in group of four or five in costumes.

Buck and Wing.

Musical score for 'Buck and Wing' featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by '4'). Measures 1-4 are shown above a bracket labeled '1'. Measures 5-8 are shown above a bracket labeled '2'. The 'Last time' section follows, indicated by a bracket labeled 'Last time.'

STEP ONE.

Musical score for 'Step One' with lyrics below each measure:

L. L. L. R. R. R. L. L. L. R. R. R. L. L. L.
 Out, back, down, — Out, back, down — Out, back, down — Out, back, down — Out, back, down — etc.
Four and One and Two and Three and Four and One and Two and Three and Four and One and etc.
3 L. 3 R. 3 L. 3 R.

STEP TWO.

Musical score for 'Step Two' with lyrics below each measure:

L. R. L. L. L. R. R. R. L. L. L. R. R. L. R. L.
 Leap: Forward. Spring: Back. Out, back, down — Out, back, down — Out, back, down — Leap: Forward. Spring: Back. etc.
 1 1 3 L. 3 R. 3 L. 3 R. 3 L. 1 1 etc.

STEP THREE.

Musical score for 'Step Three' with lyrics below each measure:

L. L. L. R. L. R. R. L. R. L. L. L. R. L. L. L.
 Out, back, down. Step. Step. Out, back, down. Step. Step. Out, back, down. etc.
 Face left. Behind R. behind L. across R. right. Face left. Behind left. Face front. R. and face left. Face right. Repeat. etc.
 3 L. 1 1 3 R. 1 1 3 L. etc.

STEP FOUR.

Musical score for 'Step Four' with lyrics below each measure:

L. L. L. R. R. R. L. R. R. R. L. L. L. R. L. L. L. R.
 Out, back, down, out, back, down, Change, Out, back, down, out, back, down, Change, Out, back, down, out, etc.
Four and One and Two and Three and Four and One and Two and Three and Four and One and etc.
3 3 1 3 3 1 3 1 3 7 7 etc.

STEP FIVE.

BUCK AND WING (Concl.)

9

Turn to left on first step and progress to left.

Move backward to place still facing left.

Turn to Audience in place.

etc.

Hold.	Step. L.	Step. R.	Step. L.	Hold. Jump. B.F.	Jump. B.F.	Jump. B.F.	out, back, L. L.	down, L. R. R.	out, back, R. L. L.	down, L. L.	out, back, L.	down. Swing. Hold.	Step. etc.
4 & 1 &	2 &	3 &	4 &	1 & 2 &	3 &	4 &	1 & 2 &	3 &	4 &	1 &	2 & 3 & 4 &	1 &	etc.
Hold. Spring into 5th position L. front. Face L.	Step into 5th position R. front. Move L.	Step into 5th position L. front. Move L.	Hold. Jump forward feet together.	Jump forward feet together.	Jump forward feet together.	Step back of R.	Step back of R.	Step back of L.	Step back of L.	Step back of R.	Step back of R.	Swing right in half circle and into 1st position and face Audience.	etc.

STEP SIX.

Jump toward Audience and back and turn to left — Repeat with same foot.

etc.

Hold.	Jump. B.F.	Jump. B.F.	Jump. B.F.	Down.	Turn to left. Lift L. foot.	out, back, R. R.	down, out, back, down, L. L.	out, back, down, L. L.	down, out, back, down, R. R.	out, back, down, L. L.	Change. Hold.	
4 & 1 &	2 &	3 &	4 &	1 & 2 & 3 &	4 &	1 &	2 &	3 &	4 &	1 & 2 &	Hd. 1 &	
Hold. Jump forward. Face ward. Audi- ence. together.	Jump back- ward. Face Audi- ence.	Jump for- ward. Face Audi- ence.	Jump both ward. Face Audi- ence.	Bend knees lifted. Right knee bent. (Use beats 1 & 2 &) Stamp L. Take weight. (3 and.)	Swing in circle on spot to L. with left foot lifted. Right knee bent.	Stand facing Audience.	3	3	3	3	3	Repeat with same foot — Turn left with lifted left foot.

STEP SEVEN.

Arms folded — Elbows held should high. Lift left knee and swing left foot forward — keep left knee high —

Swing left foot forward from right knee, while taking small hop backward with supporting right foot — and visa versa.

etc.

L.	L.	L.	L.	L.	L.	L. L. L.	R. R. R.	L. L.	L. R. R. R.	L.	R.
Hold. Swing L. forward: back: Hop backward on R.	Swing L. forward: back: Hop backward on R.	Swing L. forward: back: Hop backward on R.	Repeat. Repeat.	out, back, down, out, back, down, out, back, down, out, back, down, Change. Hold.	3L	3L	3S	3S	1	7	

STEP EIGHT. Arms folded.

etc.

Hold.	Swing L. forward: Hop on R.	Swing L. back: Hop on R.	Swing L. forward: Hop on R.	Change feet by cutting out R. with L.	Swing R. forward: Hop on L.	Swing R. back: Hop on L.	Swing R. forward: Hop on L.	Change. L. etc.
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Swing active foot forward from knee. (Count 1) Swing active foot back across supporting toe. (Count 2). Continue until end of measure, which leaves right foot in air. Begin last step with right foot.

STEP NINE.

Move backward.

Move forward.

R. Tap.	R. Step.	L. Out. Back.	L. Down.	R. Out. Back.	R. Down.	L. Tap.	L. Step forward.	R. Tap forward.	L. Hop on left.	R. Swing right back with tap.	etc.
Swing lifted R. backward with tap.	Place right directly back of left.	Place left directly behind R.	Place R. directly in front of L.								

To finish Dance omit Measure 8 — Instead play Measure 9 and 10.

On last count of Measure 9 swing lifted right foot forward. On Measure 10 swing right foot back through 1st position and lift it high behind and lean well forward with arms extended like wings. Hold.

"University High" Clog.

Boys from Francis Parker '05. — Boys from University High School '05.

1. "Seven" "Seven" "Three" "Seven" "Stamp" "Stamp" 1-4.
2. "Seven" "Seven" "Three" "Seven" "Stamp" "Stamp" 1-4.
3. "Seven" "Seven" "Three" "Three" "Seven" 5-8.
4. "Seven" "Seven" "Three" "Seven" "Stamp" "Stamp" 9-12.
(16 measures.)

5. Wiggle stick (slow 2 meas. fast 2 meas.) 13-16.
6. Down the field to left and back to place.
(4 measures.) 17-20.
7. Wiggle stick. 13-16.
8. Down the field (2 measures). 17-18.
5 little jumps one big jump (2 measures). 21-22.

Used by kind permission of
Leo Fiest. July '12.

STEP ONE. Face the Audience, arms at sides. (Measures 1 to 4.)

Meas. 1.

Meas. 2.

Meas. 3.

Meas. 4.

and, One, and, Two, and, One, and, Two, and, One, and, Two, and, One, and, Two,
L. L. L. R. R. R. L. R. R. R. L. L. L.

7 7 3L. 7 7 1 1

Stamp. Stamp.

STEP TWO. Repeat music and step as given for step one. (Measures 1 to 4.)

STEP THREE. Face Audience, arms at sides. (Measures 5 to 8.)

Meas. 5.

Meas. 6.

Meas. 7.

Meas. 8.

and, One, and, Two, and, One, and, Two, and, One, and, Two, and, One, and, Two,
L. L. L. R. R. R. L. R. R. R. L. L. L.

7 7 3 3 3 7

STEP FOUR. Face Audience. Arms at sides. (Measures 9 to 12.) Repeat music and step as given for first four measures, only start with right foot and end on left.

STEP FIVE. Face Audience. "Wiggle Stick" (See explanation of steps.) *The Game.* Slow time. (Meas. 13 and 14) Double time. (Measures 15 and 16.)

Meas. 13.	Meas. 14.		Meas. 15.	Meas. 16.
One, and, B.F. Toes touching.	Two, and, R.toe. R.toe swings to heel of L. L.toe swings out into 1st position. L. heel on floor. L. R. R. foot behind L. foot.	One, and, B.F. Toes touching.	Two, and, L.toe. L.toe swings to heel of R. R.toe swings out into 1st position. Right heel on floor. R. L. Left foot behind right.	One, and, Two, and, B.F. R.toe. B.F. L.toe. <i>REPEAT.</i> Double time.

STEP SIX "DOWN THE FIELD" (Measures 17 to 20.) *Cheering Foot Ball Team.*

Face Audience. Move to left. Left arm leading. (Measures 17 and 18.)

Face Audience. Move to right. Right arm leading. (Measures 19 and 20.)

Meas. 17.	Meas. 18.	Meas. 19.	Meas. 20.
One, and, Heels together. 1st position. Left arm leading. 	Two, and, Weight on R.toe. Swing R. heel to right. Lift L. foot and stamp it for- ward to left one step.	One, and, Bring up R. foot. Heels together.	Two, and, Weight on R.toe. Swing R. heel to right. Lift L. foot forward to left.
			One, and, Two, and, <i>Repeat Meas. 17.</i> <i>Move to right.</i> L. R. L. R.
			<i>Feet position.</i>

STEP SEVEN. "WIGGLE STICK" (See explanation of steps.) (Measures 13 to 16.) Repeat step as given in Measure 5.

STEP EIGHT. Repeat step six "DOWN THE FIELD" (Measures 17 and 18.) Moving to left.

Joy at Victory. (Measure 21.)

Jump, feet together, face left (toes pointing left.)
Jump, feet together, face right (toes pointing right.)
Jump, feet together, face left (toes pointing left.)
Jump, feet together, face right (toes pointing right.)
Face Audience, give one big jump. (Measure 22.)

Meas. 21.					Meas. 22.
One, Jump. Feet together. Both toes pointing left.	and, Jump. Feet together. Both toes pointing right.	Two, Jump. Feet together. Both toes pointing left.	and, Jump. Feet together. Both toes pointing right.	One, and, Two, and, Jump. Hold. Face Audience. Jump high. Both toes point- ing forward.	<i>The End.</i>

Note—The first 12 Measures were worked out by the boys at the University High School of Chicago. The Measures from 13 to 22 were worked out by the boys from the Frances Parker School.

Roy Waltz Clog.

Sampson '07.

Lynn.

1. Begin to left with left, 6 "fives" (1-6). "Step, touch, hop" left (7). "Step, touch, hop" to right. (8) Repeat to right with right. (9-16.)
2. Step, (on left) touch, (right) hop. (17). Draw twice to left. (18-19). Step on right and turn. (20). 3 draws to right. (21-23). "Step, touch, hop" on spot. (24). 3 "fives" (25-27). 1 draw to left. (28). "Step, touch, hop" (29). 3 draws to left. (30-32).
3. 2 "fives" begin to left. (1-2). Fly to left. (3-4). Repeat with right. (5-8.) Repeat. (9-16.)
4. Swing forward on left, left hand leading, right foot up behind. (17). Swing right foot forward, left hand overhead. (18.) 2 "fives" (19-20.) Repeat to right. (21-24.) Repeat. (25-32.)
5. 2 "fives" beginning left. (1-2.) 1 draw. (3.) 1 "five" (4.) Repeat to right. (5-8.) Repeat. (9-16.)
6. Begin to left with left 2 "fives" (17-18.) Walk forward 2 steps. (19-20.) Repeat. Begin "fives" with left. (21-32.)
7. Step back with left and draw (17) half turn to right and hop. (18). Step back with right and draw (19) half turn to left and hop. (20). 2 "fives" (21-22). 1 step back with left and draw (23) half turn to right and hop. (24.) Step back with right and draw (25) half turn to left and hop. (26.) Step back with left and draw (27) half turn to right and hop. (28.) 2 "fives" (29-30) End by running forward 2 steps. (31) and bow. (32.)

ELIZABETH ROOT.

1st, 2nd, 3rd end.
After 3rd repeat
go to Meas. 17. Last
ending.

ROY CLOG.

Roy clog is interesting, rhythmic, and yet simple of execution. It can be used in the second half of the first year in either High school or College. Before starting the dance teach the "5" clearly and slowly and with perfect rhythm. Have the musician play very slowly as you teach the pupil to swing their weight from left to right and back again to left in one measure. Make the taps clean cut and short.

STEP ONE.

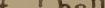
Face Audience, dance six "5's" on spot, starting with left. (Meas. 1 to 6.) Arms at sides. — Face left. "Step, touch, hop" to left. (Meas. 7.) Arms extended. — Face right. "Step, touch, hop" to right. (Meas. 8.) Arms extended. — Face Audience, dance six "5's" on spot, starting with left. (Meas. 9 to 14.) Arms at sides. — Face R. "Step, touch, hop" to R.. (Meas.15.) Arms extended. — Face left. "Step, touch, hop" to left. (Meas. 16.) Arms extended.

DIAGRAM of "5s"

Meas. 1.						Meas. 2.					
One L.	and R.	Two R.	and R.	Three L.	and. Hold.	One R.	and L.	Two L.	and L.	Three R.	and. Hold.
L.	Out R.	Back R.	Down R.	Hold L.	Step on left to L. Take weight with stamp.	Step on right to R. Take weight with stamp.	Push left to L. Take weight with stamp.	Draw back right with tap.	Hold (Weight on left.)	Step on right to R. Take weight with stamp.	Push left to L. Take weight with stamp.
Step on left to L. Take weight with stamp.	Push right out with tap.	Draw back right with tap.	Weight on right.	Step on left to L. Take weight with stamp.	Hold (Weight on left.)	Step on right to R. Take weight with stamp.	Push left to L. Take weight with stamp.	Draw back left with tap.	Hold (Weight on left.)	Step on right to R. Take weight with stamp.	Hold (Weight on right.)
1 ¹ —	3 ¹ —	1 ¹ —	3 ¹ —	1 ¹ —	1 ¹ —	1 ¹ —	3 ¹ —	1 ¹ —	1 ¹ —	1 ¹ —	1 ¹ —

DIAGRAM of "STEP, TOUCH, HOP"

{ Face left when step is taken to left.
{ Face right when step is taken to right.

Meas. 7 (or 15.)		(Face right when step is taken to right.)				Meas. 8 (or 16.)	
L.	R.			L.	R.	L.	R.
Face left. Step on left to left. Arms extended.	Tap ground with ball of right as it swings forward.	Hop on supporting left. (Right foot extended forward.)	Face right. Step on right to right. Arms extended.	Tap ground with ball of left as it swings forward.	Hop on supporting right. (Left extended.)		
							
Count 1 Step on left.	Count 2 Tap right.	Hop on left.	Count 1 Step on right.	Count 2 Tap left.	Hop on right.		

STEP TWO.

Face left. Move to left. (Meas. 17 to 19.) Turn. (to right.) (Meas. 20.) Move to right. (Meas. 21 to 24.) Face Audience and dance three "5's" starting to right with right. (Meas. 25 to 27.) Move to left. (Meas. 28 to 32.)

DIAGRAM of STEP TWO.

Meas. 17.			Meas. 18.			Meas. 19.			Meas. 20.		
One. L.	Two. R.	Three. L.	One. R.	Two. Draw.	Three. L.	One. R.	Two. Draw.	Three. L.	One. R.	Two. L.	Three. R.
Face left.	Swing R.	Hop on L.	Receive weight on R. Pro-	Draw left to right.	Take weight on L. Facing left. Right	Place R. again across forward.	Draw left to right.	Take weight on left.	Step on right.	Tap left as it swings	Hop on right. Make $\frac{1}{2}$ turn to right. (Face Audience as you turn.) Finish with left shoulder to Audience.
Step on left to left.	forward across L. (Tap facing L.)	R. extend- ed. (Still progressing to left. R. shoulder to Audi- ence.)	gressing to left. R. shoulder to Audi- ence.		R. should- er to Au- dience.	shoulder to Audi- ence.			Take weight.	Take weight forward.	
Arms extended.						Progress left.					
"Step, Touch, Hop."			Two draws to left...						"Step, Tap, Turn"		

Meas. 21.			Meas. 22.			Meas. 23.			Meas. 24.			Meas. 25.			Meas. 26.		
One. L.	Two. Draw:	Three. R.	One. L.	Two. Draw:	Three. R.	One. L.	Two. Draw:	Three. R.	One. L.	Two. R.	Three. L.	One.Two.Three. R.L.L.L.R.			One.Two.Three. L.R.R.R.L.		One.Two.Three. R.L.L.L.R.
Place left a- cross R forward.	Draw right	Take weight	Place left	Draw right	Take weight	Place left	Draw right	Take weight	Step on left	Tap R.	Hop on left.						
left. Take weight.	to on	for- ward	to left.	on	for- ward	to right.	to left.	on right.	to right.	and ex- tend.							

ROY WALTZ CLOG (Cont.)

Meas. 28.

Meas. 29.

Meas. 30.

Meas. 31.

Meas. 32.

One. L.	Two. Draw.	Three. R.	One. L.	Two. R.	Three. L.	One. R.	Two. Draw.	Three. L.	One. R.	Two. Draw.	Three. L.	One. R.	Two. Hd.	Three. Hd.
Step left to left.	Draw right to left.	Weight on right.	Step to left with left.	Tap right and ext- end.	Hop on left.	Cross right over left.	Draw left to right.	Take weight on left.	Cross right over left.	Draw left to right.	Take weight on left.	Cross right over left.	Hold,	Hold.
Face Audience. Arms extended.		"Step, Touch, Hop."				Move to left.			Move to left.			Move to left.		

STEP THREE.

Dance two "5s" facing Audience—start to left with left. (Measures 1 and 2.)

Jump and turn in air to left. (Measures 3 and 4.) ("FLY" See explanation of steps.)

Dance two "5s" facing Audience—start to right with right. (Measures 5 and 6.)

Jump and turn in air to right. (Measures 7 and 8.)

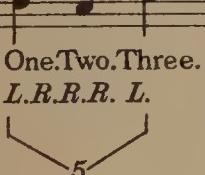
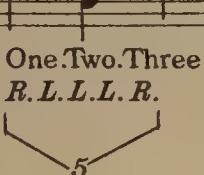
Dance two "5s" facing Audience—start to left with left. (Measures 9 and 10.)

Jump and turn in air to left. (Measures 11 and 12.)

Dance two "5s" facing Audience—start to right with right. (Measures 13 and 14.)

Jump and turn in air to right. (Measures 15 and 16.)

DIAGRAM of TWO "5s" (2 Measures) and "FLY" (2 Measures.)

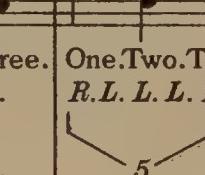
Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.	Meas. 5.	Meas. 6.	Meas. 7.
One.Two.Three. L.R.R.R. L. 	One.Two.Three. R.L.L.L. R. 	One. L.	Two. Hold.	Three. R.	One. L.	Two.Three. Hold.

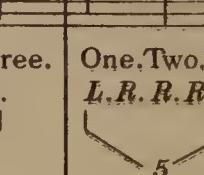
Step to left with left. Arms extended.

Jump in air, Make complete turn to left, alight on R. one step back of where you started. Left lifted behind. Face Audience.

Drop left to ground. Take weight on left.

Hold.

One.Two.Three.
R.L.L.L. R.


One.Two.Three.
L.R.R.R. L.


One,
R,
Re-
peat
FLY
to
right.
Etc.

STEP FOUR. Face Audience.

Step forward on left foot, left hand leading, right foot extended backward. (Measure 17.)

Swing right foot forward and swing left hand over head. (Measure 18.)

Dance two "5s" beginning with the right foot. (Measures 19 and 20.)

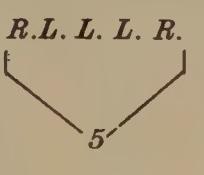
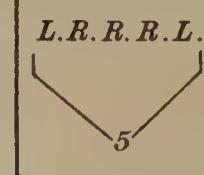
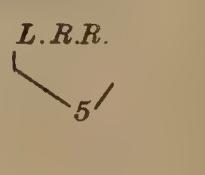
Step forward on right foot, right hand leading, left foot extended backward. (Measure 21.)

Swing left foot forward and swing right hand over head. (Measure 22.)

Dance two "5s" beginning with the left foot. (Measures 23 and 24.)

Repeat the above using (Measures 25 to 32.)

DIAGRAM of STEP FOUR.

Meas. 17.	Meas. 18.	Meas. 19.	Meas. 20.	Meas. 21.	Meas. 22.	Meas. 23.
L. Step on left. Left hand leading. Right foot lifted behind. 	Hold. Hop on left. Swing L. arm over head and swing and extend R. foot forward. 	R.L. L. L. R. 	L.R.R.R.L. 	R. Step on right. Right hand leading. Left foot lifted behind. 	Hold. Hop on R. Swing R. arm over head and swing and extend L. foot forward. 	L.R.R. 

STEP FIVE.

Face the Audience and dance two "5s" one with the left and one with the right. (Measures 1 and 2.) Draw to left. (Measure 3.) Dance one "5" with left. (Measure 4.) Dance two "5s" to right and to left. (Measures 5 and 6.) Draw to right. (Measure 7.) Dance a "5" with right. (Measure 8.) Repeat. (Measures 9 to 16.) Arms extended.

DIAGRAM of DRAW.

Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.
L. R. R. R. L. Hd. 5	R. L. L. L. R. Hd. 5	Step on left to left. Draw up right to left. Transfer weight on to right Face Audience.	L. R. R. R. L. Hd. 5

STEP SIX.

Face Audience—Dance "5" to left—Dance "5" to right. Measures (17 and 18.)
Walk forward two steps. (Measures 19 and 20.) Arms extended. Repeat. (Measures 21 to 32.)

DIAGRAM of STEP SIX.

Meas. 17.	Meas. 18.	Meas. 19.	Meas. 20.
L. R. R. R. L. 5	R. L. L. L. R. Bend right knee before stepping forward onto left. 5	L. Step on L. forward in 4th position. Hd. Hold. Stamp.	R. Step on R. forward in 4th position. Hd. Hold. Stamp.

STEP SEVEN. Arms extended.

Face left and draw toward back of room. (Measure 17.) Turn to right and hop. (Measure 18.) Face right and draw again toward back of room. (Measure 19.) Face left and hop. (Measure 20.) Dance two "5s" (Measures 21 and 22.) Face front. Draw toward back of room—Face left. (Measure 23.) Face right, and hop. (Measure 24.) Draw. (Measure 25.) Face left, and hop. (Measure 26.) Draw. (Measure 27.) Face right and hop. (Measure 28.) Dance two "5s" (Measures 29 and 30.) Run forward two steps. (Measure 31.) Bow. (Measure 32b.)

DIAGRAM of STEP SEVEN.

Meas. 17.	Meas. 18.	Meas. 19.	Meas. 20.	Meas. 21.	Meas. 22.
L. Draw R. Face L. Step right to left. Draw right on right. Take weight on right.	L. Turn. Hop. Step on L. Lift right and turn toward Audience. (Pivot on supporting left.)	R. Draw L. (Face right) Step left to right. Draw left on left. Take weight on left.	R. Turn. Hop. Step on right. Lift left behind. Continue turning to left. Right shoulder to Audience.	L.R.R.R.L. 5	R.L.L.L.R. 5

Meas. 23.	Meas. 24.	Meas. 25.	Meas. 26.	Meas. 27.
L. Draw R. Face left. Step back to left. Draw right to left. Take weight on right.	L. Turn. Hop. Step on L. Lift R. behind. 	R. Draw L. Step back on right. (Face right.)	R. Turn. Hop. Step on R. Lift left behind.	L. Draw R. Step back on left. Draw right to left. Take weight on right.

Meas. 28.	Meas. 29.	Meas. 30.	Meas. 31.	Meas. 32b.
L. Turn. Hop. Step on L. Lift right behind.	R.L.L.L.R. 5	L. R. R. R. L. 5	Step R. Hold. Step forward with R. (Bend left knee before stepping)	Bow. Right toe behind L. instep. Bend both knees. Drop head.



Four counts equals two measures.
Introduction (Salute)
1. Easy step Three times and turn.
2. Side and up-front and up.
3. 1st step-2nd step-1st step-and turn.
4. Side and kick-rocking step.

Highland Fling.

First Year Work.

5. 1st step-Toe, heel (same foot) 1st step-turn.
6. 1st step-2nd step, turn, down your own leg.
7. 1st step-toe, heel (change feet) turn.
8. 1st step-side and up, over in front and jump
into 3rd do three times and finish with
double turn.

Dewar 1916

Sec. I.

Sec. II.

Repeat each section if desired.

Highland Fling*

For Dewar Fling—See Vol. 5.

FIRST YEAR WORK.

HIGHLAND FLING TURN.

Measure Four or Eight.



One.	Two.	Three.	Four.
Hop on left. Point right to right in 2nd posi- tion and turn $\frac{1}{4}$ to left.	Hop on L. Continue to turn to left-Swing right foot up and back of left knee.	Hop on L. Continue turning to left-Swing right foot forward of left knee.	Hop on L. Complete turn—face audience. Swing right foot back of supporting left leg.

ARMS—Hand over supporting foot, held high.
Hand over active foot, placed on hip—palm up.
Change position of hands as weight is changed.

Highland Fling Turn—Used at close of each step. (Meas. 4 and 8)

Turn completely on spot in four counts—Left hand high—Right hand on hip. See diagram opposite. →

When turn is made to right, step on right foot and turn to right, right hand high—left hand on hip. Swing left foot around right knee.

STEP ONE—To be danced on spot.

Measure One.

One.	Two.	Three.	Four.	One.	Two.	Three.	Four.
Hop on right. Point left in 2nd position to left. Right arm high.	Hop on right. Bring left up and back of R.knee.	Hop on right. Point left in 2nd position to left.	Hop on right. Bring left up and back of R.knee.	Hop on left. (Change.) Point right in 2nd position to right. Left arm high.	Hop on left. Bring right up and back of L.knee.	Hop on left. Point right in 2nd position to right.	Hop on left. Bring right up and back of L.knee. etc.

Sequence of Step One—(Highland Step.)

Left foot active. (Measure 1.)

Step on left, turn step to left. (Meas. 4. See above.)

Right foot active. (Measure 7.)

Right foot active. (Measure 2.)

Right foot active. (Measure 5.)

Step on right, turn step to right. (Measure 8.)

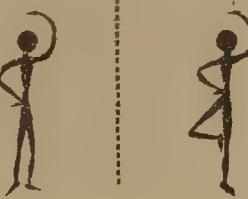
Left foot active. (Measure 3.)

Left foot active. (Measure 6.)

STEP TWO. Dance on spot.

Measure One.

One.	Two.	Three.	Four.
Hop on R. Extend L. into 2nd po- sition. (As in Step One.)	Hop on R. Bring left up and back of right knee. (As in Step One.)	Hop on R. Extend L. forward into 4th position.	Hop on R. Bring left up in front of right knee.



Sequence of STEP TWO—(Side and in Front.)

Left foot active. (Measure 1.)

Right foot active. (Measure 2.)

Left foot active. (Measure 3.)

Step on left, turn left. (Measure 4.)

Right foot active. (Measure 5.)

Left foot active. (Measure 6.)

Right foot active. (Measure 7.)

Step on right, turn right. (Measure 8.)

STEP THREE—

Progress to left, face left. (Measures 1-3.)

Progress to right, return to place. (Measures 5-7.)

Turn left. (Measure 4.)

Turn right. (Measure 8.)

Sequence of STEP THREE.
(Long step to side.)

Left foot active—move to left.
(Measure 1.)

Left foot active—move to left.
(Measure 2.)

Left foot active—move to left.
(Measure 3.)

Step on left and turn left.
(Measure 4.)

Right foot active—move to right,
(returning to place) (Measure 5.)

Right foot active—move to right.
(Measure 6.)

Right foot active—move to right. (Measure 7.)

Step on right, turn right. (Measure 8.)

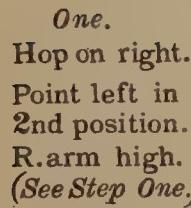
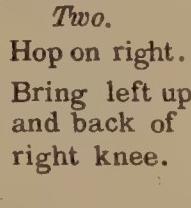
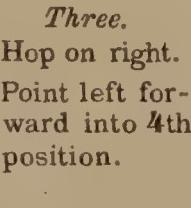
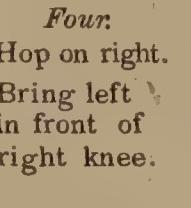
Measure One:

One.	Two.	Three.	Four.	etc.
Step to left, with left Take weight on left. Right arm high.	Draw right to left. Take weight on right.	Hop on right. Swing left back of right knee.	Hop on right. Swing left foot in front of right knee.	Repeat, Meas. 1-3, progress- ing to left. Turn to left. Meas. 4.

STEP FOUR—Dance on spot.

<i>Measure One.</i>	<i>Two.</i>	<i>Three.</i>	<i>Four.</i>	<i>One.</i>	<i>Two.</i>	<i>Three.</i>	<i>Four.</i>
<i>One.</i> Hop on right.	Hop on right.	Hop on right.	Hop on right.	<i>(Change.)</i> Hop on left. Point right in 2nd position to right. Left arm high.	Hop on left.	Hop on left.	Hop on left.
Point left in 2nd position to left. Right arm high.	Swing left back of sup- porting right knee.	Swing left forward of supporting right knee.	Swing left back of right knee.		Swing right back of left knee.	Swing right forward of left knee.	Swing right back of left knee.
							
Sequence of STEP FOUR (Easy Step.)							
Left foot active. (Measure 1.)		Right foot active. (Measure 2.)		Left foot active. (Measure 3.)		Left foot active. (Measure 4.)	
Step on left and turn left. (Measure 5.)		Right foot active. (Measure 6.)		Step on right and turn right. (Measure 7.)		Step on right and turn right. (Measure 8.)	

STEP FIVE—Dance on spot. Both turns are to right. Second half of step begins with left foot.

<i>Measure One.</i>	<i>Two.</i>	<i>Three.</i>	<i>Four.</i>	<i>One.</i>	<i>Two.</i>	<i>Three.</i>	<i>Four.</i>
<i>One.</i> Hop on right.	Hop on right.	Hop on right.	Hop on right.	<i>One.</i> Hop on right. Point left a- gain forward into 4th pos.	Hop on right.	Hop on right.	Hop on right.
Point left in 2nd position. R.arm high. <i>(See Step One.)</i>	Bring left up and back of right knee.	Point left for- ward into 4th position.	Bring left in front of right knee.		Bring left in front of right knee.	Point left a third time in- to 4th pos.	Bring left in front of right knee.
							

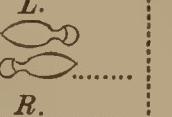
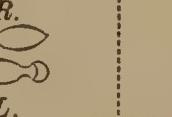
<i>Measure Three.</i>	<i>Two.</i>	<i>Three.</i>	<i>Four.</i>	<i>Measure Four.</i>
<i>One.</i> <i>(Change feet.)</i> Hop on left. Point right in 2nd to right. L.arm high.	Hop on left. Bring right in back of left knee.	Hop on left. Point right forward in- to 4th.	Hop on left. Bring right in front of left knee.	<i>One.Two.Three.Four.</i>
				Turn to right.

Sequence of STEP FIVE (Four in front.)

Left foot active. (Measure 1.)	Left foot active. (Measure 2.)	Right foot active. (Measure 3.)
Step on right and turn right. (Measure 4.)	Left foot active. (Measure 5.)	Left foot active. (Measure 6.)
Right foot active. (Measure 7.)	Step on right and turn right. (Measure 8.)	

STEP SIX.

Progress to left. No turn. (Measures 1-4.)
Return, moving to right—No turn. (Measures 5-8.)

<i>Measure One.</i>	<i>Two.</i>	<i>Three.</i>	<i>Four.</i>	
<i>One.</i> Point left to left in 2nd and take weight. Right arm high.	Bring right to left. Place right to 5th position behind.	Jump and change posi- tion of feet in air. Alight with right foot forward.	Jump again and change position of feet in air. Left foot is now forward.	Repeat Meas- ure 1. Progressing to left. Meas. 1 to 3. Dance turn step on spot. But do not turn. Measure 4.
				

Sequence of STEP SIX—(Tweedle-dum and Tweedle-dee.)

Progress to left—face Audience—Right arm high.

- Left foot active. first count, Measure 1.
- Right foot active. second count, Measure 1.
- Both feet active. third and fourth count, Measure 1.
- Left foot active. first count, Measure 2.
- Right foot active. second count, Measure 2.
- Both feet active. third and fourth count, Measure 2.
- Left foot active. first count, Measure 3.
- Right foot active. second count, Measure 3.
- Both feet active. third and fourth count, Measure 3.
- Step on left— Dance turn Step with no turn— Measure 4.

Repeat above—only progress to right, returning to place. Start with right foot. (Measures 5-8.)

HIGHLAND FLING. CONT.

STEP SEVEN—Dance on spot, *no turn*. Same foot repeats.

Measure One.

One.	Two.	Three.	Four.	One. (Change feet.)	Two.	Three. (Change.)	Four. (Change.)
Hop on right.	Hop on right.	Hop on right.	Hop on right.	Hop on left.	Hop on left.	Place weight on R. and slip L. forward into 4th po- sition.	Bring L. to R. and take weight on L. and slip R. forward into 4th position.
Point left toe at toe of right. Right arm high.	Touch left heel to toe of right.	Point left toe at toe of right.	Lift L. foot to knee of right. (Bring L. up di- rectly in front of supporting R.)	Touch right toe to toe of left.	Touch right heel to toe of left.		

Sequence of STEP SEVEN. (*Toe, heel, toe, up—Toe, heel, change, change.*)

Left foot active. (Measure 1.) Right foot active, first and second count. (Measure 2.)

Left foot active, third count. (Measure 2.) Right foot active, fourth count. (Measure 2.)

Right foot active. (Measure 3.) Left foot active, first and second count. (Measure 4.)

Right foot active, third count. (Measure 4.) Left foot active, fourth count. (Measure 4.) *No turn.*Repeat above—Begin with left foot. (Measures 5-8.) *No turn.*

STEP EIGHT.

Run to left—Swing forward and back. (Measure 1.)

Run to left—Swing forward and back. (Measure 3.)

Run to left—Swing forward and back. (Measure 5.)

Run to left—Swing forward and back. (Measure 7.)

Run to right—Swing forward and back. (Measure 2.)

Run to right—Swing forward and back. (Meas. 4.) *No turn.*

Run to right—Swing forward and back. (Measure 6.)

Run to right—Swing forward and back. (Meas. 8.) *No turn.*

Measure One.

One.	Two.	Three.	Four.	One.	Two.	Three.	Four.
1. L.	2. 3. R. L.	Swing.	Swing. (Change.)	1. R.	2. 3. L. R.	Swing.	Swing. (Change.)
Run to left one step with left. Arms extended.	Continue run- ning to left. Two steps— First R. then left. (When on L. swing right foot forward.)	Swing or balance for- ward on right. Lift left foot high behind.	Swing or balance back- ward on to left. Lift right high in front.	Turn and run to right one step with right.	Continue run- ning to right. Two steps— First left then right— Left forward.	Swing weight on left. Lift right behind— Lean forward.	Swing weight on right. Lift left for- ward.

Sequence of STEP EIGHT. (*Mac Donald.*)

Left foot active, first count (Measure 1.) Right and left active in second count (Measure 1.) Left high behind—third count (Measure 1.) Right high in front—fourth count (Measure 1.)

Repeat, going to right with right foot. (Measure 2.) Left foot, going to left. (Measure 3.) etc. *No turn.*

STEP NINE—Progress forward in straight line, no turns.

Hands clasped and pulled down in front as far as possible—Fingers interlaced—Palms pressed down.

Measure One.

One.	Two.	Three.	Four.	One.	Two.	Three.	Four.
Cross L. over R. Take weight on L. toe—Toes close together— Heels lifted.	Swing weight onto R. toe— Take bend in ankles and knees.	Swing weight back on- to left toe.	Hop on left. Lift right leg with big swing around and ex- tend it forward.	Right over left. Take weight on right toe.	Swing weight from right to left.	Swing weight from left to right.	Hop on R. and swing— Left forward. etc.

Sequence of STEP NINE. (*Rubber Legs.*)Cross left foot over, *take weight*—count one, Measure 1. Change weight *twice*—count two and three, Measure 1. Swing forward right foot and extend—fourth count, Measure 1. Hop on L.

Cross right foot over—count one, Measure 2. Change weight—count two and three, Measure 2. Swing left foot forward—fourth count, Measure 2. Hop on R.

Repeat, moving forward—Measures 1-8—*No turns.*

Dance on spot. {*Easy Step* (Step four) Measures 1-4.
Turn Step - Measures 5-7. Bow - Measure 8.

Dance step as given for Step Four - (turn left for measure 4) - Measure 1-4.

Dance turn step (turn to right) Right arm high - Measure 5.

Dance turn step (turn to left) Left arm high - Measure 6.

Dance turn step (turn to right) Right arm high - Measure 7.

Change feet (See Step 7) First two counts Measure 8.

Arms extended. Bring feet together and bow - Count three and four - Measure 8.

John Dewar '12-'13

Chicago.

Notes by Edith Clasper.

HIGHLAND FLING.*

(2d Year)

Highland Fling position for arms:- Both hands held on level with eyes, about 12 inches apart and 18 inches from head, palms facing, first two fingers and thumb nearly touching, Head high - look at hands.

Four counts equal two measures.

- Introduction:** Stand with feet in fifth position, right foot in front. On the last four counts of the music, jump high in the air and change feet leaving left foot in 5th position front, again jump and change to right front. Arms folded.
- 1—"Easy Step"** Touch right toe to side, at the same time hop on left foot (count 1) Bring right foot up behind left leg, back of the knee, hop on sustaining foot (count 2) Hop on left foot as you bring right foot in front of left leg below the knee (count 3) Hop on left foot as right foot swings back of knee again (count 4) Jump onto the right foot, and repeat whole, with the left foot. Repeat once more with right foot. Step on right foot and turn right, left foot going in back, front, and in back of right leg, on the turn. Repeat all, beginning with left foot, and turn left.
- 2—"Slide and up?"** Hop on left foot, right foot out to side (count 1) hop on left again, bring right foot up below knee, (count 2) hop on left foot, right foot pointed in front, (count 3) hop on left foot, right foot up in front below knee, (count 4) Jump on to right foot and repeat all with left foot, Repeat with right foot and turn right. Repeat entire step beginning with left foot and turn left.
- 3—"1st step, 2nd step, 1st step, turn."** Combination of 1st and 2nd steps, 12 counts on one foot and turn. 1st step with right foot, 2nd step, 1st step, and turn right. Repeat all with left foot and turn left.
- 4—"Slide and kick?" Rocking step.** Hop on left foot, right foot out to side, (count 1) right foot up back of left leg, (count 2) right toe pointed in front of left toe, (count 3) kick forward with the right foot, (count 4) swing right foot over left, make a quarter turn to left, and rocking step for 4 counts. Jump on the right foot and repeat with left, making the quarter turn to right. Repeat right and left.
- 5—"1st step, twice and turn?"** 1st step with right foot, point right toe, then heel, in front of left toe, twice, Repeat 1st step with right foot and turn right. Repeat with left foot and turn left.
- 6—"1st, 2nd steps turn, Down own leg."** 1st step, 2nd step, with right foot and turn right, and "down your own leg" four counts, and repeat entire step with left foot.
- 7—"1st step, change feet and turn?"** 1st step with right foot, toe heel with left foot, toe heel with right, toe heel left, and toe heel right, turn right. Repeat with left foot.
- 8—"1st step, slide, jump, and double turn?"** 1st step with right foot, (counts 1-2-3-4) right foot to side (count 5) up back of left leg (count 6,) cross right foot over in front of left, and step on right (count 7) hop on right foot (count 8.) Repeat with left foot, and right, and double turn to right ending with feet in 5th position. Arms in 5th position over-head.

* See Explanation of steps.

Shean Trews.
Mr. Dewar—1915.

- 1: 6 Pas de basques—change feet. Repeat.
- 2: Match step hop left “3” with right, turn left. 2 Pas de basques—Match. 2 Pas de basques—change feet.
- 3: Touch extend—Backward Pas de bourre 3 times in all—change feet. Repeat. [Repeat.]
- 4: Match—change feet, Match—2 hops swinging right out, back of left. Match—change feet, Match—pirouette.
- 5: Match—2 hops 4 times in all—change feet. Repeat 4 and 5 starting left.
- 6: 8th step of Highland Fling. Match—4 times in all.
- 7: Rocking step. 2 Pas de bourre leap and extend. Repeat.
- 8: Hop—extend toe, heel—Match—pirouette. Repeat—4 times in all.
- 9: Clap hands and the time of the music quickens. 1st step of Highland Fling.
- 10: 2nd step of Highland Fling. Back step of step VI of Highland Fling. On the 12th count jump to left—right in 5th position. Step back right and bow.

Step 1-4-7-10. (For each step play music through twice.)

Step 2-3-5-6-8-9.

(For each step play music through once.)

SHEAN TREWS.

1 — Pas de basqué right, then left (meas.1) three times to each side (meas.1-3) Change feet by sliding forward four counts, right, left, right, left (meas.4.) Repeat entire step, beginning with left foot (meas. 1-4) Both arms move to right then left on the pas de basque step, and are held in position on slide step forward.

2 — HIGHLAND FLING. Pas de basque right and left (meas.5) "match step" with left foot and pirouette left, (meas.6) Pas de basque left and right (meas.7) and slide step forward, left, right, left, right (meas.8) Repeat entire step beginning with left foot (meas.9-12) On the "match step" the left arm is high, and the right hand is on the hip.

3 — Touch toe of right foot to toe of left foot, and kick right foot to the side, swing right foot back of left, and step left, right, left (meas.5) Repeat left and right (meas.6-7) and slide step forward, right, left, right, left (meas.8) Repeat all with left foot (meas.9-12) Turn the head in the direction you are going. Hands, Highland Fling position.

4 — "Match step" right foot, slide step forward right, left (meas.1) "match step" left, raise left foot to the side, and hop twice on right foot and place left foot back of right (meas.2) "Match step" right, and slide step forward right and left (meas.3) "Match step" left and pirouette right. (meas.4) Repeat, using left foot. (measures 1 - 4)

5 — "Match step" right, raise right foot to the side, hop twice on left foot and place right foot back of left, placing weight on right foot. (meas.5-6) "Match step" left, raise left foot to the side, hop twice on right foot and place left foot back of right, placing weight on left foot. (meas.7-8) Repeat with right foot. (meas.9-10) "Match step" left and slide step forward, right, left, right, left. (meas.11-12) Repeat starting left foot.

6 — First step of Highland Fling (side, back, front, back) step forward with right foot, heel on floor, bring left foot up to heel of right foot (meas.5) and "match step" right and pirouette right (meas.6) Repeat four times right and left. (meas.5-12)

7 — ROCKING STEP—Cross right foot over left, step right, back on left, step on right, swing left foot to side, swing left back of right two little pas de bourre steps to right, leap forward on to right foot, and swing left forward. (meas.1-2) Repeat swinging left foot over right. (meas.3-4) Repeat right and left. (meas.1-8) Hands are locked low in front.

8 — Raise right foot in front, held below the knee, kick out to the right, touch heel, then toe of right foot to floor, (meas.5) "Match step" right, and pirouette left. (meas.6) Repeat four times, hands locked low in front. (meas.5 - 12) On last pirouette, clap hands for faster music.

9 — First step of Highland Fling, right and left.

10—Second step of Highland Fling, with back step of step VI instead of turn.

Finnish with right foot in front of left, and arms in 5th position. Step back on right foot and raise left from the floor and open arms to right side. Bend body slightly forward.

* See explanation of steps.



Irish Washerwomen
hanging out the clothes.

(See opposite page)

- . Short three ("3s") 1-8.
 . Hop, Tap, Step. 9-16.
 . Down your own leg. 1-8.
 . Mopping the floor. 9-16.
 . Hanging out clothes. 1-16.

6. Toe-heel-toe-heel. 1-8.
 7. Jump to side and kick. 9-16.
 8. Toe-heel-toe-kick. 1-8.
 9. Kick and throw from hip. 9-16.
 10. First step with flop. 1-16.

Irish Washerwoman.

Irish Washerwoman.

A good dance for girls, not difficult. It can be used in either eighth grade or High school or in private classes that have had a years work in gymnastic dancing.

When given in Irish costume it makes a good program dance.

STEP ONE. "SHORT THREES." (Measures 1 to 8.)

Face Audience. Dance "3s" starting with the left foot. Dance on spot. (Measures 1 to 8.)

DIAGRAM of STEP ONE.

STEP TWO. "HOP-TAP-STEP." (Measures 9 to 16.)

Face Audience. Dance a "Hop Rattle" or "3s" Dance on spot. (Measures 9 to 16.)

DIAGRAM of STEP TWO.

STEP THREE. "DOWN YOUR OWN LEG" (See explanation of Steps.) (Measures 1 to 8.)

Face Audience. Dance on spot.

DIAGRAM of STEP THREE.

* Slip left toe down back of right leg to floor and slip it under raised heel of right foot—pushing left toe under outside of right instep.

STEP FOUR. MOPPING FLOOR. (Measures 9 to 16.)

Face left. Progress to left. (Measures 9 and 10.)—Face right. Progress to right. (Measures 11 and 12.)

Face left. Progress to left. (Measures 13 and 14.)—Face right. Progress to right. (Measures 15 and 16.)

DIAGRAM of STEP FOUR.

	Meas. 9.	Meas. 10.	Meas. 11.	Meas. 12.
	Step on left to left. Swing out right toward Audience with mopping motion in 2nd position and take weight. (Two counts.)	Step on left to left. Again swing R. out toward Audience with mopping motion into 2nd position and take weight. (Two counts.)	Step on left out. Swing right out. Step on left to left. Swing right out. Turn to right. (Face Audience as you turn.) Step to right. on right.	Swing left out in to 2nd. Take weight. Step on right to right. Swing left out into 2nd. Take weight. Step on right to right. Swing left out. Step on right to right. Swing left out with sound and take weight.
	<i>Progress to left.</i>		<i>Progress to right.</i>	

STEP FIVE. "HANGING OUT CLOTHES." (Measures 1 to 16.)

With both hands lift apron or skirt as though carrying out clothes to hang on line.

Face left — Skip to left, diagonally. (Measures 1 and 2.)

Still face left — Skip backward to place. (Measures 3 and 4.)

Face right — Skip diagonally to right. (Measures 5 and 6.)

Still face right — "Down your own leg" to place. (Measures 7 and 8.)

Face right — Skip forward diagonally to right. (Measures 9 and 10.)

Still face right — Skip backward to place. (Measures 11 and 12.)

Face left — Skip forward diagonally to left. (Measures 13 and 14.)

Still face left — "Down your own leg" to place. (Measures 15 and 16.)

DIAGRAM of Measures 5, 6, 7, 8 of STEP FIVE.—Progress forward with skip. (Meas. 5-6.) "Down own leg" moving backward to place. (Meas. 7-8.)

	Meas. 5.	Meas. 6.	Meas. 7.	Meas. 8.	
	Step on R. to R. Hop on right.	Step on L. to R. Hop on left.	Step on R. to R. Hop on right.	Step on L. to R. Hop on left.	
	<i>Progress diagonally to right with skip.</i>			<i>Move backward to place with "Down your own leg."</i> <i>(See Explanation of Steps.)</i>	

STEP SIX. "TOE-HEEL-TOE-HEEL". (Measures 1 to 8.)

(See Explanation of Steps.)

Face Audience. Dance on spot.

DIAGRAM of STEP SIX.

	Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.
	Place L. toe at toe of right. Hop on right.	Place L. heel at toe of right. Hop on right.	Place L. toe at toe of right. Hop on right.	Place R. toe at toe of left. Hop on left.
			<i>Change feet.</i>	

IRISH WASHERWOMAN (Concl.)

STEP SEVEN. "JUMP AND EXTEND." (Measures 9 to 16.)

Face left— Jump to left, progress to left — Extend right toward Audience. (Measures 9 to 12.)

Face right— Jump to right, progress to right — Extend left toward Audience. (Measures 13 to 16.)

DIAGRAM of STEP SEVEN.

Meas. 9.	Meas. 10.	Meas. 11.	Meas. 12.	Meas. 13.
Jump on both feet. (Heels together) Face left.	Extend right on both feet. Hop on L.	Jump right on both feet. Hop on L.	Extend right on both feet. Hop on L.	Jump right on both feet. Hop on L.
			<img alt="Diagram showing feet in a wide stance, both feet pointing right, with a small circle labeled 'R'	

Lindy Lee.*

Oh Miss Lin - dy Lee, You sure look good to me, Cud-dle up Hon - ey Babe,
 hold my hand, Roll those sparkling eyes, m aint it grand, My sweet Lin - dy Lee, Say you'll
 mar - ry me, Love me in summer time, Love me in win-ter time, Lin - - - dy Lee.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

* Kind permission of Mr. Earl Henry Bowlby.

5. Skip 8 counts forward.

6. Backward left, together, forward left, together, jump left, right;
Repeat right.

7. Wings twice; kick left, kick right.

8. Break your leg two times slow and three fast, and fall down stairs to
left. End on 7th count.

STEP ONE. "FALLING DOWN STAIRS" (See explanation of steps.) For illustration see Step 8.

Move to left. (Measures 1 and 2.) Move to right. (Measures 3 and 4.)

Meas. 1.				Meas. 2.				Meas. 3.				Meas. 4.			
One. R.	Two. L.	Three. R.	Four. L.	One. R.	Two. L.	Three. R.	Four. Hd.	One. L.	Two. R.	Three. L.	Four. R.	One. L.	Two. R.	Three. L.	Four. Hd.
Place R. behind L.	L. foot to left of R.	Cross R. over L (R.	Step to L. with R. be- hind	Swing Left	Turn to L.	& swing	Hold.	Place lifted L.	R. foot back of	Cross L. over	Step to R. with right.	Swing left	Right back	Swing left o-	Hold.
Throw arms over head. L.	(Walk back- ward.)	shoulder to Audi- ence.) Drop	L. Arms low.	to left.	of	R. over L.		back of R.	L. Pro- right.	Turn up arms.	Arms back- ward.	right.	back	over right.	
shoulder to Audience.	Arms high.	Lean forward.	high.	Throw right	right	to Audience.		right.	right.	right.	Face backward.)	left.	left.	Turn to right.	
Face R.	Face R.	Face L.	Face R.	Face R.	Face R.	Face L.		Face L.	Face R.	Face L.	Face R.	high.	high.	high.	

STEP TWO. "LUCY MEHRING CLOG"

Face Audience. (Meas. 5.) Face right. (Measure 6.)

Face Audience. (Meas. 7.)

Face left. (Measure 8.)

Meas. 5.

Meas. 6.

Meas. 7.

Meas. 8.

One. R. 1	Two. L. L. L. 3	Three. R. 1	Four. Hd.	One. Hd.	Two. Hop R.	Three. Tap L.	Four. Hit L.	One. L. 1	Two. R. R. R. 3	Three. L.	Four. L. 1	One. Hd.	Two. Hop R.	Three. Tap L.	Four. Hit L.
Stamp right to right. Take weight.	Dance a 3 with the left foot.	Stamp right with right.	Hold.	Hop on R. Left	Swing left	Hit left heel on floor. L.	Face Audience.	Dance a 3 with the right foot.	Stamp left	Stamp left	Stamp left	Hop on left.	Hop on left.	Stamp right for- ward.	Stamp right heel to floor.
H.D. 5				lifted be- hind.	for- ward	shoulder	still to scrape.	Step L. with L.	foot to left.	to left.	Take weight.				

STEP THREE. "DOWN AND UP, TURN ON SPOT."

Face Audience, sink and rise. (Measure 9.)

Turn in complete circle on spot to right, left foot extended. (Measure 10.)

Face Audience, sink and rise. (Measure 11.)

Turn in complete circle on spot to left, right foot extended. (Measure 12.)

Meas. 9.

Meas. 10.

Meas. 11.

Meas. 12.

One. Two. Three. Four. Feet tog. Jump and bring feet together. Bend knees, sink into sitting position on heels. Arms extended.	One. Two. Arise. Arise and extend left toe in to 2nd position.	Two. L. Hop on R. and turn on spot to R. (Face back of room.) L. toe extended into 2nd position.	Three. L. Hop on R. Turn $\frac{1}{4}$ to R. R. shoulder to Audience. L. toe extended into 2nd away from Audience.	Four. Hold. (You are now in your original position.)	One. Two. Feet tog. Jump and bring feet together. Bend knees. Sink on heels. (See Meas. 9.)	Three. Four. Arise. Arise and extend R. toe into 2nd position. (See Measure 9.)	One. Two. Three. R. Repeat Measure 10 only turn to left and extend right foot.
Front view.	Fr't. view.	Back view.	Side view.	Fr't. view.	L.R. 	L. 	R.
Feet position for Meas. 9 - 10 and 11-12. Face back of room, side & front.							

STEP FOUR. "WIGGLE STICK" (See explanation of steps.) Two slow. Four fast.

Move right toe to left heel. (Measure 13.)

Move left toe to right heel. (Measure 14.)

Move right toe to left heel and left toe to right heel. (Double time.) (Measure 15.)

Move right toe to left heel and left toe to right heel. (Double time.) (Measure 16.)

Meas. 13.

Meas. 14.

Meas. 15.

Meas. 16.

One. Two. B.F. Toes touching.	Three. Four. R. Swing R. toe to heel of L. foot. Take weight. Simultaneously swing L. toe out into 1st position. Keep L. heel on floor.	One. Two. B.F. Toes touching. Swing left toe in. Keep weight on left heel.	Three. Four. L. Swing L. toe to heel of R. foot.	One. B.F. Swing R. toe to right in position as given below.	Two. R. Swing L. toe to right in position as given below.	Three. B.F. Simultaneously swing R. toe out into 1st position. Keep weight on heel.	Four. L. REPEAT, Double time.	One. B.F. Swing R. toe to right in position as given below.	Two. R. Swing L. toe to right in position as given below.	Three. B.F. Simultaneously swing R. toe out into 1st position. Keep weight on heel.	Four. L. REPEAT, Double time.
Count 1.	Count 2.	Count 3.	Count 4.	Count 1.	Ct. 2.	Count 3.	Ct. 4.	Count 1.	Ct. 2.	Count 3.	Ct. 4.

STEP FIVE. "SKIP FORWARD."

Skip forward toward Audience eight counts. Swing arms or hold out skirts. (Measures 1 to 4.)

Meas. 1.

Meas. 2.

Meas. 3.

Meas. 4.

One. L. Step on left toe. (Move forward)	Two. L. Hop on left. Extend R. forward with big swing.	Three. R. Step on R. toe. (Move forward)	Four. R. Hop on right. Extend L. forward.	One. L. Step on left.	Two. L. Hop on left.	Three. R. Step on right.	Four. R. Hop on right supporting R. forward.	One. Two. Three. Four. L. L. R. R. REPEAT.	One. Two. Three. Four. L. L. R. R.

STEP SIX. "BACKWARD, FORWARD, LEAP."

Face Audience, step backward one step, heels together, step forward one step, heels together. (Measure 5.)

Leap in air. (Measure 6.)

Face Audience, step backward one step, heels together, step forward one step, heels together. (Measure 7.)

Leap in air. (Measure 8.)

Meas. 5.

Meas. 6.

Meas. 7.

Meas. 8.

STEP SEVEN. "RUBBER LEGS and WINGS."

Face Audience. "Rubber Legs." (Measure 9.) (See explanation of steps.) Big Wings. (Measure 10.)

Face Audience. "Rubber Legs." (Measure 11.) Big Wings. (Measure 12.)

Meas. 9.

Meas. 10.

Meas. 11.

Meas. 12.

STEP EIGHT. "BREAK YOUR LEG" and "FALL DOWN STAIRS." (See explanation of steps.)

Jump and face right, jump and face left. (Measure 13.)

Jump and face right, jump and face left, jump and face right, jump and face left. (Measure 14.)

Fall down stairs (seven counts) to left. Hold and bow. (Measures 15 and 16.)

Meas. 13.

Meas. 14.

Meas. 15.

Meas. 16.

HINMAN GYMNASTIC DANCING.
Chicago.

Sailors Horn-pipe

Solo

Mr. Dewar - 1915.

- 1: Circle
- 2: Eights and swing.
- 3: 8 fives (sighting land.)
- 4: Double Wing.
- 5: Toe, heel and step 4 and 5.

- 6: Pull ropes to left and to right—new break.
- 7: Rocking Step.
- 8: Anchor—Toe, heel and step 7 and 8.
- 9: Crab Walk in a circle.
- 10: Breaks.

The music is divided into sections by vertical bar lines. The first section ends at measure 3, the second at measure 10, the third at measure 13, and the fourth at measure 16. The final section is labeled "last time."

SAILOR'S HORNPIPE.

(Scotch Version)

John F. Dewar.
Chicago.

FIGURE 1.

Following is a description of the break which comes as the finish of every step excepting the sixth where the "new break" is used.

EXPLANATION OF THE BREAK.

The break used in the Sailor's Hornpipe requires eleven counts, and is danced in two measures. It always occurs during measures seven and eight or measures fifteen and sixteen.

Arms folded shoulder high. (See picture)

Dance a "1" with the right foot, placing it in 5th position behind. Count; one.

Dance a "2" with the left foot. Count; 2,3.

Dance a hop on supporting right foot. Count; 4.

Dance a "1" with the left foot, placing it in 5th position behind. Count; 5.

Dance a "2" with the right foot. Count; 6;7.

Dance a hop with the supporting left foot. Count; 8.

Dance a "1" with the right foot, placing it in 5th position behind. Count; 9.

Step to left with left foot, bring right foot up to left, transere wieght. Count; 10, 11.

STEP ONE:(Measures 1 to 16.) Circle to left and break. Circle to right and break.

Stand with arms folded. Turn toward right, cross left foot over right and receive weight (Beat 1, Measure 1.)

Scuff right forward (beat two- meas.one.) Hop twice on left foot (beat three and four - measure one.)

Bring right foot to back of left knee and face front, during beat four.

Repeat, turn to left, cross right foot over and scuff to left with left foot.(beat 1-2,meas.2)

Leave left foot forward. Hop twice on right foot (beat 3 and 4, measure 2.)

Turn to left, $\frac{1}{3}$ of a circle on spot. Turn during measures 2-4 and 6. Cross - Scuff - Hop - Hop.

Do step six times in all and "break" left. (measures 1-8.)

Dance entire step by turning to left and crossing right foot over. Turn to right in circle and "break" with right. (measures 9-16.)

STEP TWO:

For Step Two,use eight counts in a measure, two counts to a beat. Thus:

"5"- Count: one, two, three, four, five. Begin left.

"2"- Count: six, seven. With right.

Hop (on supporting foot)- Count: eight. Left foot.

Dance a "five" beginning right, a "two" with left, Hop on right(meas. one).

Repeat with left foot (meas.two) Repeat in all six times, and "break" with the left foot (measures 1-8)

Repeat entire step with right foot, and "break" right.

STEP THREE: (Measures 1 to 16)

Dance a "5" beginning with left foot. Bring right foot in front on 2,3,4.

Dance a "4" beginning with right foot. Swing it behind the left on 1,2,3.

Dance a "4" beginning with right foot. Swing it forward on the 1,2,3.

Hop on left twice. (measures 1 and 2.)

Measure 3.

Raise right foot high to side and place it back of left,(beat one and two) Raise left foot to side and place it back of right,(beat three and four.)

Measure 4.

Raise right foot high to side and place it back of left, (beat one and two) Raise left foot to side and place it back of right, (beat three

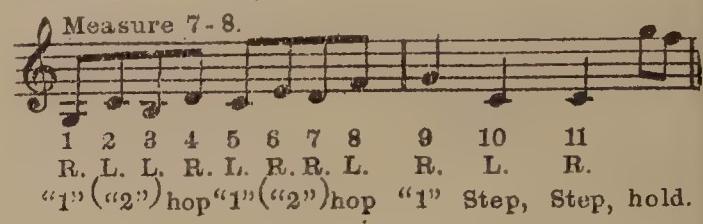
and four.)

Do not put weight on left foot, be ready to bring it forward for next step.

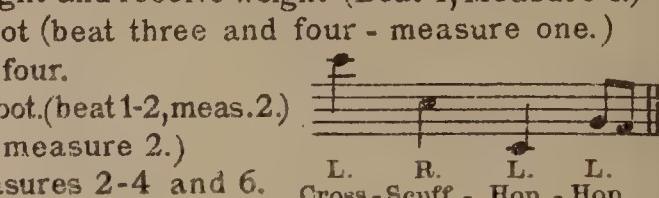
"Crab Walk" for eight counts (See note on page 7
Measures 5-6. for full explanation.)

Break left. (measures 1 to 8.)

Repeat, Begin right and break right. (measures 9 to 16)



"1"("2") hop "1"("2") hop "1" Step, Step, hold.



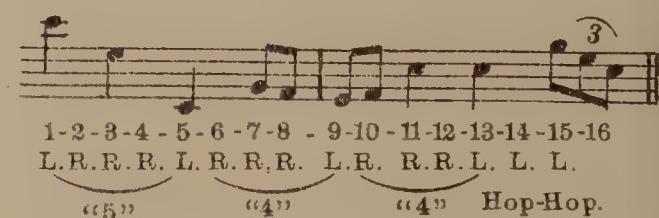
Cross - Scuff - Hop - Hop.



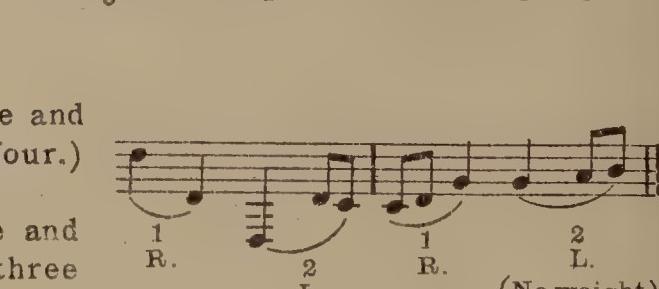
"5" "2" Hop

Repeat with left foot (meas. two) Repeat in all six times, and "break" with the left foot (measures 1-8)

Repeat entire step with right foot, and "break" right.



"5" "4" "4" Hop-Hop.



(No weight)

Rhythm for Crab Walk.



Weight on R. B.F.on toes. Repeat. (Heel lifted) (Heels out).

Swing L.forward. Swing R.forward. (Toes out) (Swing heels in)

SAILOR'S HORNPIPE. (CONCL.)

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STEP FOUR: (Measures 1 to 16) Sailor's Step. Trouser Step.

Throw left foot over right. Take weight, lean forward and hop on left. Left hand in front at waist and right hand in back at waist. (Measure one.)

Repeat by throwing right foot over and hopping on right. (Measure two.)

Crab walk forward six counts. Begin with left foot. Repeat first measure of step 2 to left (meas. 5.) Repeat first measure of step 2 to right (meas. 6.) and break left. (meas. 7 and 8.)

Repeat step, beginning right foot and break right. (measures nine to sixteen.)

STEP FIVE:

Touch inverted left toe to ground to left of supporting right foot while hopping on supporting right foot. Count: 1.

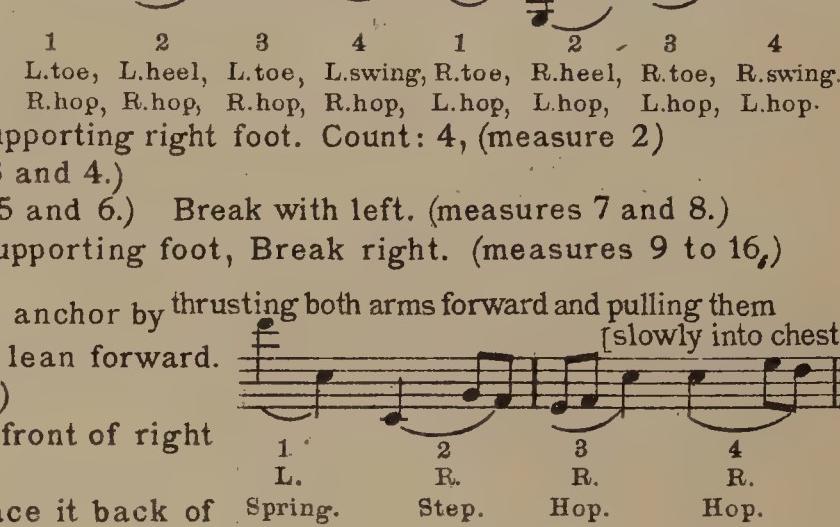
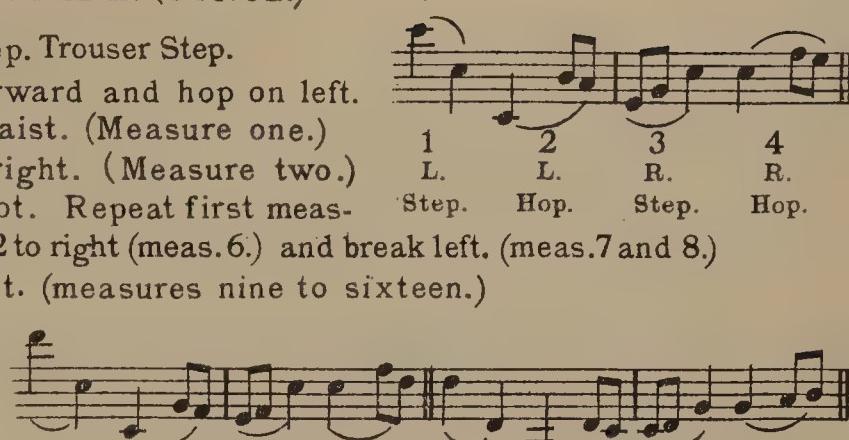
Touch left heel in same spot while hopping on supporting right foot. Count: 2, (measure 1.)

Touch inverted left toe to spot, as in count 1. Count: 3, (measure 2.) Swing left leg forward, while hopping on supporting right foot. Count: 4, (measure 2)

Repeat, using left as supporting leg. (measures 3 and 4.)

Repeat, using right as supporting leg. (measures 5 and 6.) Break with left. (measures 7 and 8.)

Repeat whole, invert right toe and use left as supporting foot, Break right. (measures 9 to 16.)



STEP SIX: Pull up Anchor. Arms: Pull up anchor by thrusting both arms forward and pulling them

Spring forward onto left foot, bend knee well and lean forward. Lift right foot back of left knee. Count: 1, (measure 1.)

Step back on right foot and place left foot in front of right knee. Count: 2, (measure 1.)

Hop twice on right foot, raise left foot and place it back of right. Count: 3 and 4, (measure 2.)

Spring forward onto right foot. (measures 3 and 4.)

Spring forward onto left foot. (measures 5 and 6.)

Use new break: Thus:

Dance a "5" with the left foot. Count: 1,2,3,4,5.

Dance a "2" with the right foot. Count: 6,7.

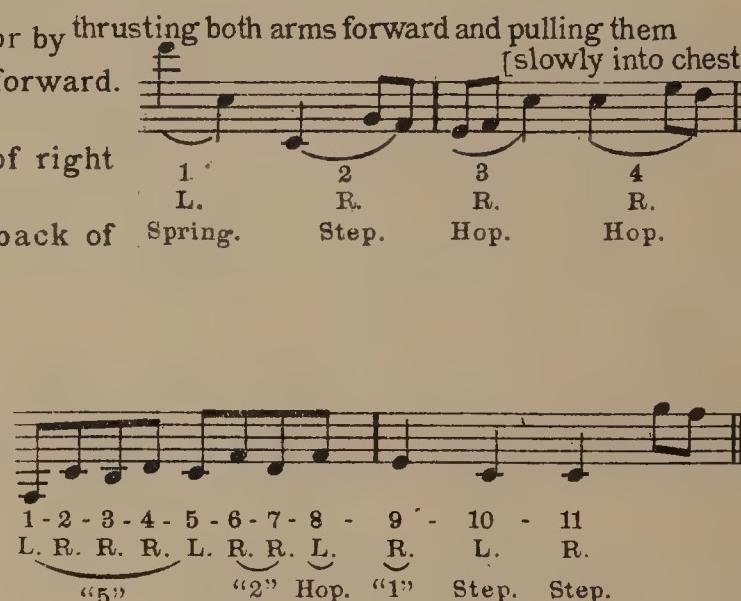
Dance a hop with the left foot. Count: 8.

Dance a "1" with the right foot, placing it back of left. Count: 9.

Step left foot to side. Count: 10.

Bring right foot into first position. Count: 11, (measures 7 and 8.)

Repeat entire step beginning right and break right. (measures 9 to 16.)



1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11

L. R. R. R. L. R. R. L. R. L. R.

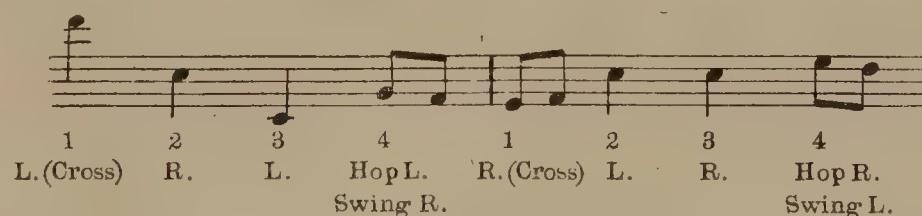
"5" "2" Hop. "1" Step. Step.

STEP SEVEN: Rocking Step or "Rubber Legs." See explanation of steps, page 9. Arms folded.

Rocking Step:- Swing left foot over right, and rock, 1,2,3, on count 4 swing right foot forward hop on left, and rock 1,2,3, and swing left foot forward on 4.

Repeat 6 times in all and break left. (measures 1 to 8.)

Repeat step, swing right over left and break right. (measures 9 to 16.)



STEP EIGHT: Pull on Rope. Arms—thus:

First fling left hand high as though pulling on ropes, then right hand. Hand goes up on first beat of each measure. Continue pulling straight down until end of measure.

Pull on Ropes: Jump forward, heels together. Progress in circle to left by swinging first heels together with toes out, and then toes together with heels out. Make small complete circle and break left, when again facing front. (measures 1 to 8.)

Repeat, turning to left and break right. (measures 9 to 16.)



Sailors Horn Pipe

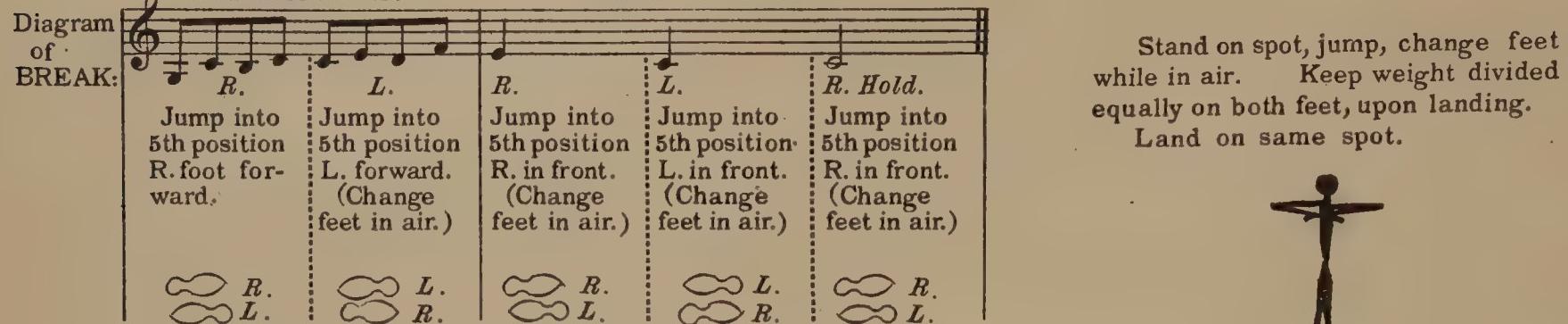
(English)

Kindness of
FRANCES OLIVER.

BREAK—Danced in the middle and at the close of each step—like reoccurring chorus (Measures 7-8 and 15-16.)
 Position: Face Audience. Arms folded—Elbows shoulder high.

Measures 7 or 15.

Measures 8 or 16.



Stand on spot, jump, change feet while in air. Keep weight divided equally on both feet, upon landing. Land on same spot.



DIAGRAM OF STEP I—POLKA STEP (Measures 1-16) Position: Arms folded—Elbows shoulder high—Feet in 5th position—Left in front.

Face left—Lean over active foot, slightly. Polka in circle, turning to left and starting with left. Complete circle at close of 6th measure. (Measures 1-6.)

Face Audience—Break. (Measures 7-8.)

Repeat step but circle to right, starting with right foot. (Measures 9-14.)

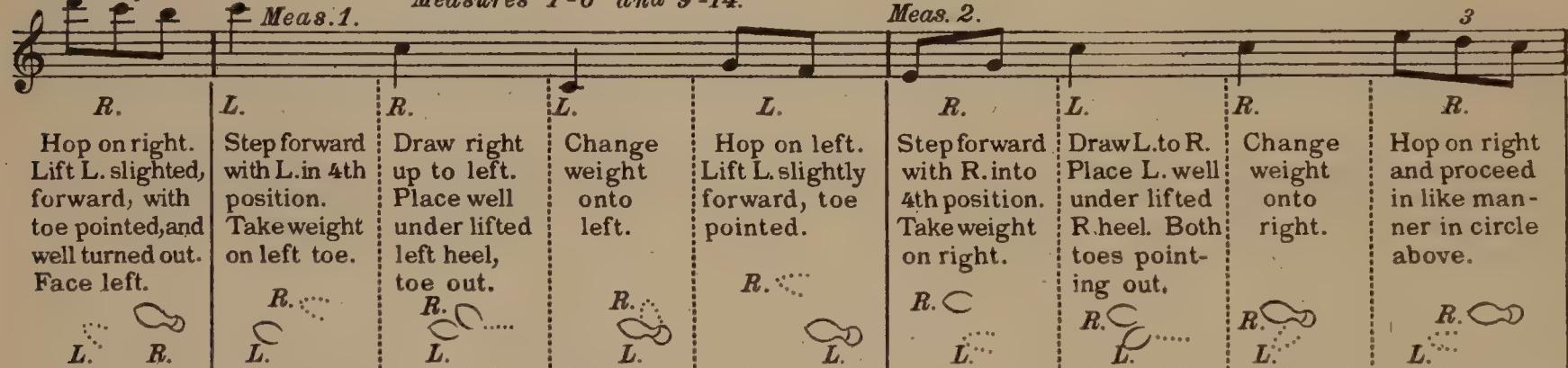
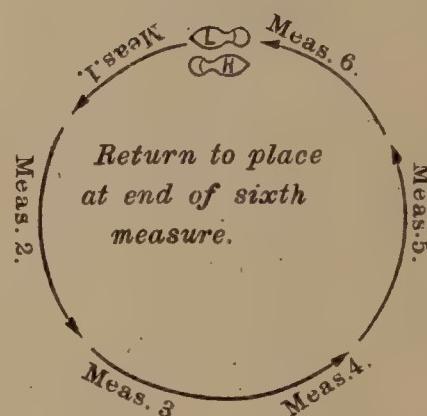
Break exactly as given in description, only start and end with left forward in 5th position.

POLKA STEP: (As given in Folk Dancing, with hop on preliminary count and on last count of each measure.)

Face left—Proceed in circle to left.

Preliminary count.

Measures 1-6 and 9-14.



STEP TWO—TOE, HEEL, TOE. (Measures 1-16.)

Position as in Step One.

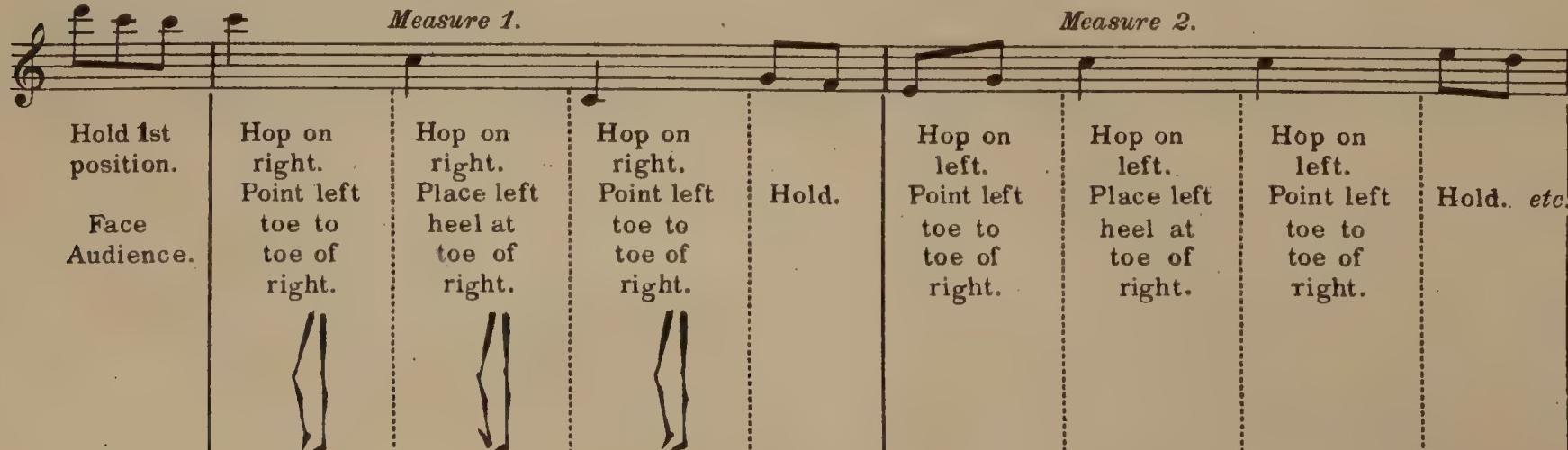
DIAGRAM OF STEP 2.

Face left—Lean toward active foot, slightly. Dance Toe-heel Toe step in circle, turning toward left and starting with left foot. Complete circle at close of sixth measure. (Measures 1-6.)

Face Audience and Break with right foot forward for first and last count of Break. (Measures 7-8.)

Repeat step by beginning with right foot and progressing in circle to right. (Measures 9-14.)

Face Audience and Break with left foot forward for first and last count of Break. (Measures 15-16.)



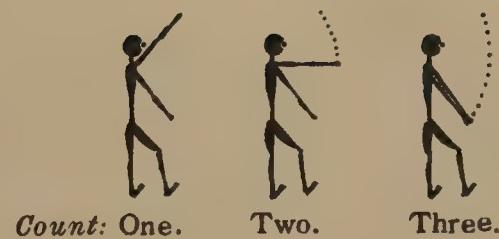
SAILORS HORN PIPE (CONT.)

STEP THREE - PULLING STEP - On heels. (Measures 1-16)

Position — Stand as for Step 1, on introductory note.

ARMS — On count one of measure one, throw left hand forward and high—as though grasping a rope you wished to pull. Pull the rope slowly down with the left hand, three counts—On third count the left hand meets the right hand which is held waist high, directly in front—On count one of measure two, throw right hand high and slowly draw it down to the waiting left hand.

Repeat with alternate hands. (Measures 1-6 and 9-14.)



Count: One. Two. Three.

FEET — Walk on heels—*Thus:* (Beginning in circle) { **Measure 1.** One. Two. Three. Four. | **Measure 2.** One. Two. Three. Four. | **L.** **R.** **L.** **Hold.** | **R.** **L.** **R.** **Hold.**

DIAGRAM OF STEP 3.

Turn to left and progress in circle to left. **Pull Ropes—walk on heels.** Complete the circle in six measures. (Meas. 1-6.)

Break with right foot forward. (Measures 7-8.) Turn to right and progress in circle to right. **Pull Ropes—walk on heels.** Complete the circle in six measures. (Measures 9-14.) Break with left foot forward. (Measures 15-16.)

STEP FOUR—TROUSER STEP. (Measures 1-16.)

Position — Stand as in Step 1, on introductory note.

ARMS — Pull up trousers, sailor fashion “Yo -Ho” Step. Swing left arm, bent at elbow—forward and across front of waist. At the same time, swing right arm, bent at the elbow, back and across the small of back. (Measure 1.) Swing right arm forward and left back. (Measure 2.) Alternate arms each measure.

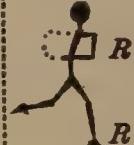
FEET — Pull up Trouser. Thus: (Progress in circle.)

DIAGRAM OF STEP 4.

Face left—Lean over active foot—Begin with left foot—Dance the Trouser Step in circle to left. (Meas. 1-6)

Break with right foot forward (Meas. 7-8.) Dance Trouser Step in circle to right. (Measures 9-14.) Break with left foot forward. (Measures 15-16.)

Measure 1.				Measure 2.			
One.	Two.	Three.	Four.	One.	Two.	Three.	Four.
L.		Hop on L.		R.		Hop on R.	
Step on left.	Hold.	Lean forward. Lift R. knee high behind. Left arm still forward.	Hold.	Step forward on right. Change arms. Right arm now forward.	Hold.	Lean forward. Lift left knee high behind.	Hold.



STEP FIVE—SIGHT LAND. (Measures 1-16.)

Position — Stand as in Position 1, on introductory note.

ARMS — Place left hand over eyes, *shade eyes*—Elbow held high—Fingers together. Right arm extended to right—Lean well forward over supporting left foot—Change hands on first count of each measure—Use left hand when weight is on left foot—Use right hand when weight is on right foot. (Meas. 1-6.) Place right hand over eyes and progress to right. (Meas. 9-14.)

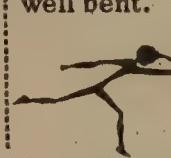
FEET — SIGHT LAND—Thus: (Progress in circle.)

DIAGRAM OF STEP 5.

Face left—Sight land in circle, beginning with left foot sliding to left—and left hand shading eyes. Swing right foot over and continue toward left—Progress in circle to left—Return to place. (Meas. 1-6.)

Break, starting with right foot forward. (Measures 7-8.) Dance Step right—starting right foot and hand. (Measures 9-14.) Break, starting with left foot forward. (Measures 15-16.)

Measure 1.				Measure 2.			
One.	Two.	Three.	Four.	One.	Two.	Three.	Four.
L.		Hop on L.		R.		Hop on R.	
Slide forward to left, onto left. Left hand over eyes.	Hold.	Hop on supporting left and lift right foot high behind. L. knee well bent.	Hold.	Slide forward onto right. Progress to left in circle. Right hand over eyes.	Hold.	Hop on right and lift left high behind.	etc.

STEP SIX—ANCHOR STEP. (Measures 1-16.) *Danced on spot.*

Position — As in Step one—for introductory note.

ARMS — On count one of measure one, face left, reach forward and grasp anchor.

On count two and three, pull steadily up—with weight always on right foot. Give long steady pull.

Drop forward again on first count of measure two and repeat exactly—weight on right foot—No Break. (Measures 1-8.)

Repeat—Turn to right by swinging left over right (*turning toward Audience as you face right.*)

Drop forward on first count of measure nine—and repeat exactly, only keep weight on left foot. (Measures 9-14.) Salute. (Measure 15-16.)

Measures 15-16 explained on following page.

Count One.



Count Two.



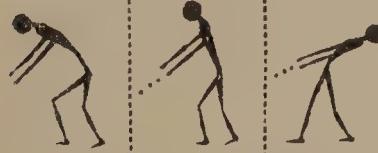
Count Three.

SAILORS HORN PIPE (CONCL.)

FEET—Anchor Step. Stand on spot—Face left.(Meas.1-8)

Measure 1.

One. Swing R. over left. Face left. Bend both knees, weight on R. L. foot behind. Bend forward to grasp anchor ropes.

*Two.*

Pull half way up on ropes.

Lean back—Weight on right. Pull hard. Throw back head.

Three.

Hold.

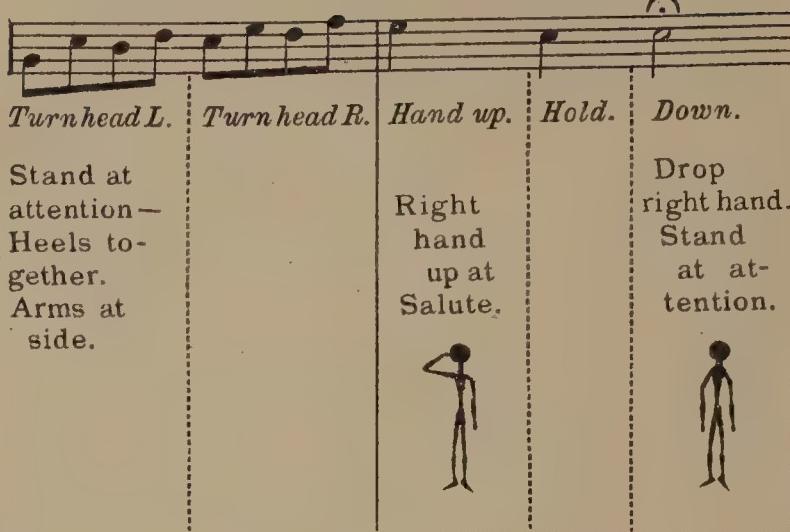
Measure 2.

One. Two. Three. Four. Repeat exactly. (Meas. 1-8.) No Break—On count one of Meas. 9—swing left foot over R.—leaving right foot behind. Take weight on left. (Meas. 9-14.) Use Salute for finish. (Meas. 15-16.)

Measure 15-16. "SALUTE"

Measure 15.

Turn head L. Stand at attention—Heels together. Arms at side.

*Last Measure.*

Down. Drop right hand. Stand at attention.

NOTE TO TEACHERS:

This dance may be used for boys alone or girls alone or girls and boys in mixed groups— It can be used as a solo dance or as group work, using from two to four in a line— It is appropriate as Fourth Grade work in a graded School— It correlates with their studies—early explorations, the English—the Pilgrims etc. In Private classes, in Gymnastic and Folk Dancing—it can be given as first year work to pupils between the ages of 9 and 20— Before presenting this dance, the Polka, the Toe-heel Step, and the five positions of the feet, must be mastered— The Rhythm is marked and the arm work is simple.

THE STORY:

[health.]

The Sailors Horn Pipe was used by Captain Cooke in his voyage around the world, to keep his sailors in good spirits and good *STORY:* The dance depicts the sailors on deck dancing around the mast. The first two Steps show the sailor executing one or two of his favorite steps and doing them unusually well and with spirit. During the next two Steps he works on the tackle to lower the yards. (*Maybe the wet deck accounts for his dancing this step on his heels!*) and then pictures himself in his spotless "whites" (*clean white trousers,*) while he dances with vigor, the good old sailor's "Yo Ho" Step. With far seeing eye, he sights land and turns to lend a willing hand with the anchor— Hoping you have enjoyed the dance as he has, he brings it to a close with a respectful salute.



Sailor's Horn Pipe (Step 5) Sighting Land

Class Clog*
(THE JOLLY JESTER.)

The musical score consists of two staves of piano music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. The music features various note patterns, including eighth and sixteenth notes, and includes dynamic markings such as *mf*, *cresc.*, *f*, and *fz*. Slurs are also present to indicate phrasing.

At the end of the pupils' first year in Clogging, ask each student to bring in a clog written to the above music, using a combination of the steps learned.

At the closing lesson have each pupil dance their own clog before the class and select the best dance from those presented. Write out the dance chosen in the space below.

Suggestions for Simple six beat roll.

Tap heel of left foot with sharp sound. Keep weight on ball of right foot with heel raised. (Count 1.) Drop raised heel and lift the toe of right foot. (Count 2.) Drop toe of left foot and raise left heel, take weight on left toe. (Count 3.) Step on ball of right foot and take weight. (Count 4.) Drop left heel. (Count 5.) Drop right heel. (Count 6.)

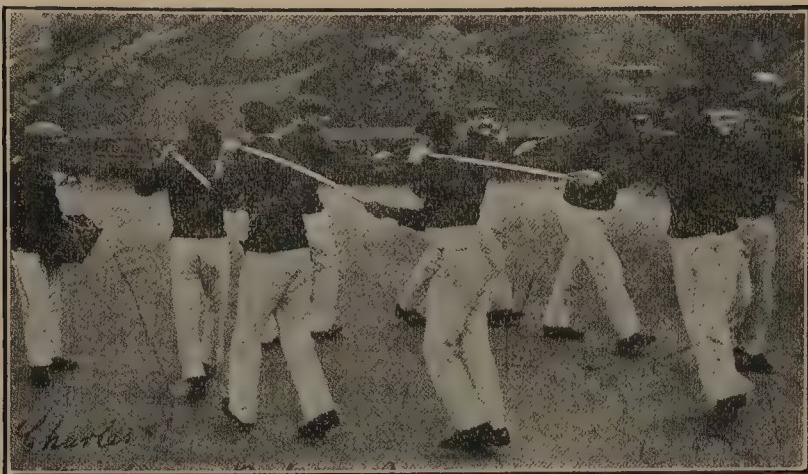


FIG. 1

Flamborough men dancing at Scarborough, England



FIG. 2

University of Chicago men dancing Flamborough Sword



FIG. 3

Penn. State College men dancing Flamborough
during regular Gymnasium period



FIG. 4

College men using Flamborough in Pageant

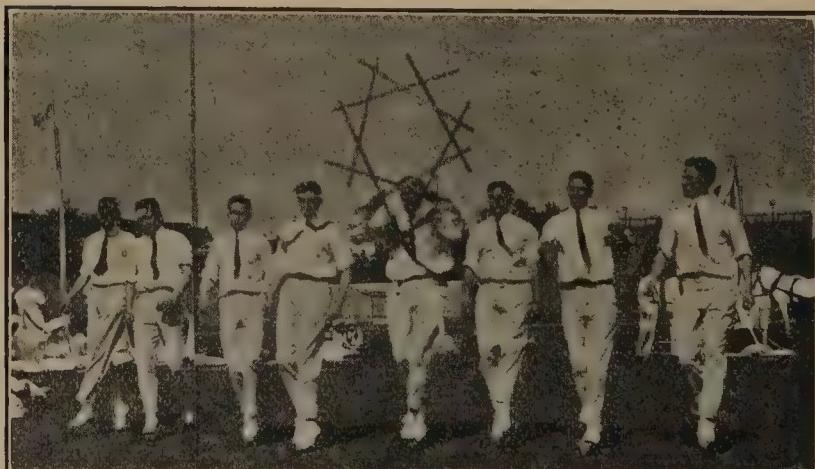
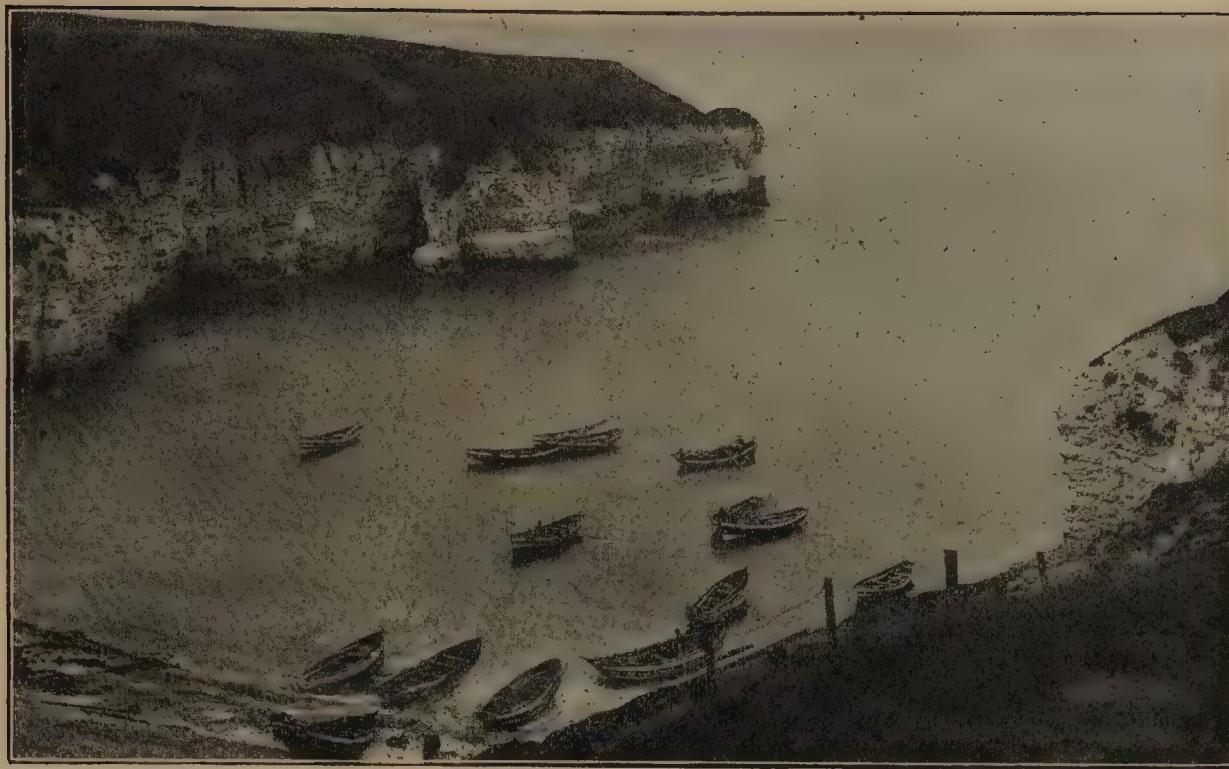


FIG. 5

University men using Flamborough Sword Dance in Field Day Exercise

Flamborough.



North Landing. Flamborough-'14.

Rapidly. Play with marked even rhythm.

(Guilderon.)

Sheet music for piano, four staves. Key signature changes from C major to G major. Measure 1: Treble staff has eighth notes, Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 3-4: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 5-6: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 7-8: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 9-10: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 11-12: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 13-14: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 15-16: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 17-18: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 19-20: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 21-22: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 23-24: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 25-26: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 27-28: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 29-30: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 31-32: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 33-34: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 35-36: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 37-38: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 39-40: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 41-42: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 43-44: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 45-46: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 47-48: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 49-50: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 51-52: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 53-54: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 55-56: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 57-58: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 59-60: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 61-62: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 63-64: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 65-66: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 67-68: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 69-70: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 71-72: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 73-74: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 75-76: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 77-78: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 79-80: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 81-82: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 83-84: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 85-86: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 87-88: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 89-90: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 91-92: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 93-94: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 95-96: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 97-98: Treble staff has eighth-note pairs, Bass staff has eighth notes. Measures 99-100: Treble staff has eighth-note pairs, Bass staff has eighth notes.

Flamborough.

Flamborough can be taught to boys as young as ten years old but adequate time must be allowed for each member of the team to master every step. The dance demands good physical control and absolute concentration. The figures are unusual and complicated and team work is required from the first step to its close. The teacher need have no fear that the man or boy may lose interest in this dance. If the dance is well taught the team will throw themselves into Flamborough as though they owned it. It becomes *their* dance and the teacher only a coach. Therefore you may count upon Flamborough to hold the interest of men and boys and also count upon the thrill it will give an audience if presented by a well trained team.

STORY OF FLAMBOROUGH.

The fishermen of the village of Flamborough have preserved a sword dance of ancient origin. Flamborough lies on the north coast of Yorkshire not far from Scarborough.

One evening before the war, a Flamborough fisherman took me to the green on the outskirts of the village where the sword dancers often gather. We stood around in the twilight waiting for the men "to come in from the sea." There were women with babies in their arms, or with young children hanging at their skirts. Two or three old men came slowly down the road leaning on the arms of their grown sons, across the curve of the green sat a fringe of young boys. Every one seemed waiting for one man, he was "late coming from the sea," they said— At last he arrived carrying a set of wooden swords under his arm.

To the music of an accordion a group of dancers stepped out directly in front of the small boys and the sword dance of Flamborough began: The tall inarticulate fisherman seemed to lose all consciousness of self and through this ancient dance they give themselves up to team work, and brought to life a long buried ceremony, a ceremony full of compelling rhythm and charged with meaning. The men moved through the figures to the rhythm of the dance itself. The heavy boots beat out a rhythm all their own— the thin notes panted out by the accordion sounded as though in pursuit. It strove to keep pace with the rapid even swing of the team, but one only became conscious of the music now and then, in the lull of a quiet step.

The group of spectators upon the green was silent— one heard the commands of the leader, the light clash of the wooden swords or the sound of heavy boots upon the sod, and the breathing of the men. The figures formed and melted before our eyes as the men moved swiftly and surely. First a circle with swords linked, then, jumping over a lowered sword the men drew their comrades into a circle revolving in the opposite direction. With all the swords woven together they formed a "lock" This the leader held aloft and the friendly group upon the green admired their skill. The lock was lowered and the swords were held high and beaten together with the flat sound of wood on wood. Presently the dancers fell into two lines and in couples the men turned under their lifted swords as they passed down the middle of the team. The men swung forward into one long line and with swords resting on their shoulders, danced up and down its length. At last they wove their swords into the final lock and the leader held it triumphantly on high as the team danced toward us. The group upon the green was tense with interest during the entire ceremony but at the lifting of the final lock, relaxed and one or two turned to smile. Walking back to the village we were told of the remains of an old Norse tower. Is this vigorous dance by any chance the living link connecting today with the ancient Nordic occupation? Reaching the main street of the village we gathered in the front room of one of the dancers and looking out of the window saw the younger boys reproducing the dance of their elders. Across the street was an old dancer, a weather-beaten fisherman, leaning against the door-post of his home. He was giving advice and criticism to the eager little team— the very dancers who must now "carry on."

M. W. H.

This dance may also be found in
 "Sword Dances of Northern England"
 Part Two. Written by Cecil Sharp
 and published by Novello & Co.

FLAMBOROUGH SWORD

Flamborough, England, June 1914
 (Notes edited by Hazel Peek, '13)

The swords are made of ash or larch, 37 inches long, and $1\frac{1}{2}$ inches wide, shaped into a handle at one end and tapering at the other.

The dancers wear soft white shoes, white shirts and white trousers; no hat or coat is worn.

For music, any good English dance tune, containing two 8-bar strains will serve. There are good records obtainable, made especially for this dance by Cecil Sharp, called "Flamborough", giving the tune of "Three Jolly Sheep Skins". The Columbia number is A 7529 and the Victor number is 17847.

No. I is Sword Master or leader.

Enter in single file formation, thus:

Sword Master (No 1,) followed by 8, 7, 6, 5, 4, 3, 2.

A simple vigorous skip is used throughout the dance and is maintained even when marking time in stationary position.

Entrance:

Skip into a circle moving clock-wise, hold sword in left hand the blade of the sword rests against left shoulder, left hand at side (For position of hand see cut 3.)

Step 1:

Sixteen skips in the circle going clock-wise, men about three paces apart. Extend sword over left shoulder and with right hand grasp the point of the sword held by the man in front. This joins the circle, and is completed in sixteen skips. See cut 1.

Step 2: Circle and lock.

Swing own sword overhead and pull hands apart. Push the hilt of sword held in left hand under the point of the dancer who stands at your left. You have pulled left hand to the left and right hand to the right thus crossing the two swords you hold and by pushing the hilt of your left sword under the point of the sword at your left, at the same time allowing the man on your right to put his hilt under your right point, you have formed another cross. This second cross is only hilt deep. This forms what is called a "lock" and is made of the locked swords of the eight dancers.

Step 3: Lifted lock. See cut 4.

Leader lifts the lock shoulder high and continue with sixteen skipping steps in the circle, followed by the entire group.

Step 4: Clash.

On the first beat of the measure, lower the lock into the center of the circle hip high and each member of the group grasp own hilt with left hand. Hold the lock in this position while continuing to skip sixteen counts clock-wise. When the sword master shouts "Draw," every man pull his own sword from the lock, raise it high overhead, and clash one another's swords in the center of the circle. Clash swords for sixteen counts. Be careful to keep all swords high above head like a tent and continue skipping in the circle which has necessarily grown smaller, as the men closed in to strike each others swords.

Step 5: Thredling.

Lower swords and gradually enlarge the circle as each man catches the point of his right hand neighbors sword with his right hand. The group is in "hilt and point position" and a large circle is formed with very vigorous skipping step as the swords are extended between the dancers hip-high. Sixteen counts.*

a) The sword master turns and faces No. 8 who stands immediately behind him, and they lower No. 8's sword which is held in the sword master's right hand and No. 8's left hand. No. 8 raises his right hand in which is grasped the point of No 7's sword, turns to his left and jumps over the lowered sword, and continues dancing to his left followed by the group who in succession leap over the lowered sword still held by No. 8 and the sword master. Swords are again lifted to outside shoulder, circle is now facing counter clock and in this direction they skip sixteen times.

b) No. 2 now faces sword master and they raise the sword between them. Sword master raises his left hand and passes under his own sword. The sword is kept raised while all of the group pass under. The circle is now skipping clock-wise. (After the master has passed under his raised sword, he must move to his right.)

* See cut 2.

c) Sword master faces No.8 and repeats step *a*) only the sword is raised instead of lowered. Sixteen counts.

d) Repeat step *b*). Sixteen counts.

Step 6: Double threeding.

Circle break, retain own swords, held as in entrance step fall into position, formed in two lines as in the Virginia Reel. No. 5 facing No.6; No. 4 facing No.7; No. 3 facing No.8; and at the head of the line No. 2 facing the sword master. Continue skipping step on spot.

a) No. 2 and the sword master simultaneously turn to their own left and cast down the set with eight skipping steps. The sword master skips down the outside and No. 2 skips down between the two lines of men. The sword master returns to his place up the center and No. 2 returns up the outside of his own line. No. 2 and the sword master present their swords across to one another and grasp the point of their partner's sword with their right hand, thus making a double arch of swords. Keep the wrists and swords parallel and roll under these swords by turning twice with the skip step under this lifted arch of swords. At the close of the step, fall into position at bottom of set. Drop partners sword, replace own on left shoulder, sixteen counts. This is repeated by each couple in turn until No. 2 and the sword master are again at the head.

b) All swords extended across and grasped by partner, thus forming double arch of swords held high over head. First couple roll under lifted swords to position at foot of set, eight counts, followed by each successive couple.

Step 7: Weaving or shuttle step.

All lower swords to hip level. The sword master and No. 2 begin the new step by the sword master pushing his partner backwards four counts. At the same time, No. 8 pulls his partner forward four counts. On the next four counts, they exchange places. Couples Nos. 4 and 7, move in the same direction as couple Nos 3 and 8. Couple Nos. 5 and 6 and couple Nos. 4 and 7 exchange places at the same time and in the same manner as the two leading couples. Couple No. 3 and 8 are now leading couple. They roll outward under their own swords on spot eight counts, while couple No. 4 and 7 repeat at the opposite end by rolling outward on spot eight times, simultaneously couples No. 5 and 6 and couples Nos. 2 and sword master change places in the center. This continues until all the couples have been up and down the line once. (In going down the line, left file of dancers push partners forward. In going up the file, left file push partners backward. On reaching either end, every couple rolls outward on spot under own swords, twice, eight counts.)

Step 8: Hey.

The dancers release partner's sword held in right hand, but retained own sword in left hand and rest it on left shoulder. Skip into a long line, facing the sword master. See cut 3.

The sword master now dances down the entire line by passing alternately to the right and to the left of each man in the group. As the sword master passes a dancer, he starts up the line and also passes right and left shoulders with those coming toward him. (A grand right and left only no hands are used.) All dancers should go down and up the line at least once. On reaching original place, the sword master steps out from the group and as the different men come to the head of the line, he calls out their number and they dance into a straight line behind him, until the last man skips in line.

Step 9:

Repeat entrance step.

Step 10:

Repeat circle step, and lock step.

After forming lock, sword master holds the woven swords on high[★] and shouts, "break," the circle of men break between five and four, falling back into a straight line with the sword master near center, holding the lock on high^{★★}. The dancers come forward to the front of the place upon which they have been dancing, turn to their right and follow off behind No. 4.

★ See cut 5.

★★ See cut 4.

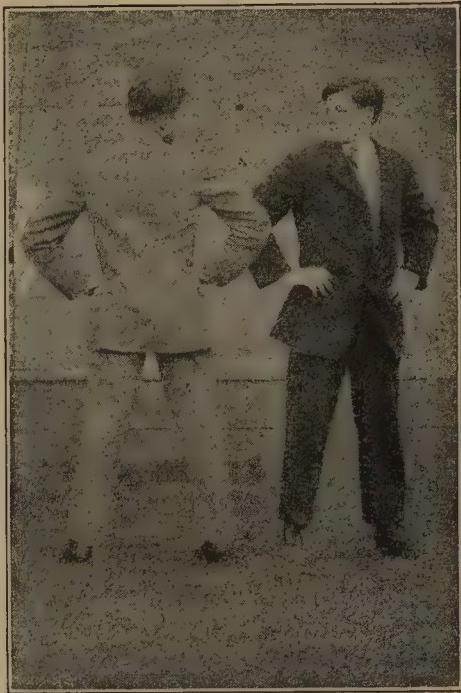
OX DANCE



B FIG. 1 A



B FIG. 2 A



B FIG. 3 A



B FIG. 4 A



B FIG. 5 A



B FIG. 6 A



B FIG. 7 A

42 Skansen

Stockholm '07.

1. Bow.
2. Hair pulling.
3. Quarter staff.

Ox Dance.

Swedish Hazing Dance.

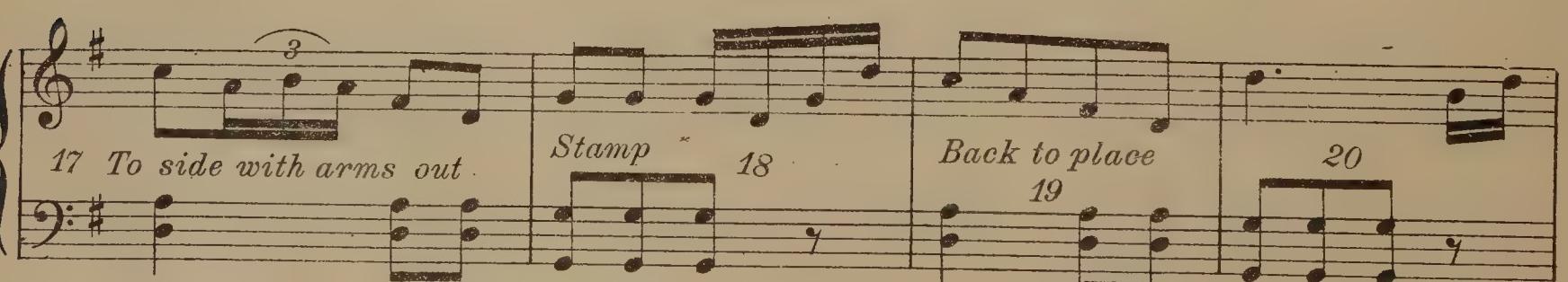
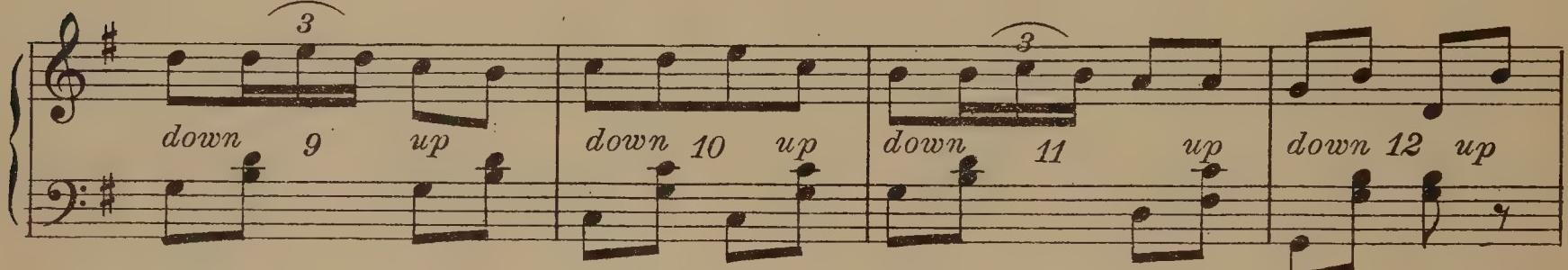
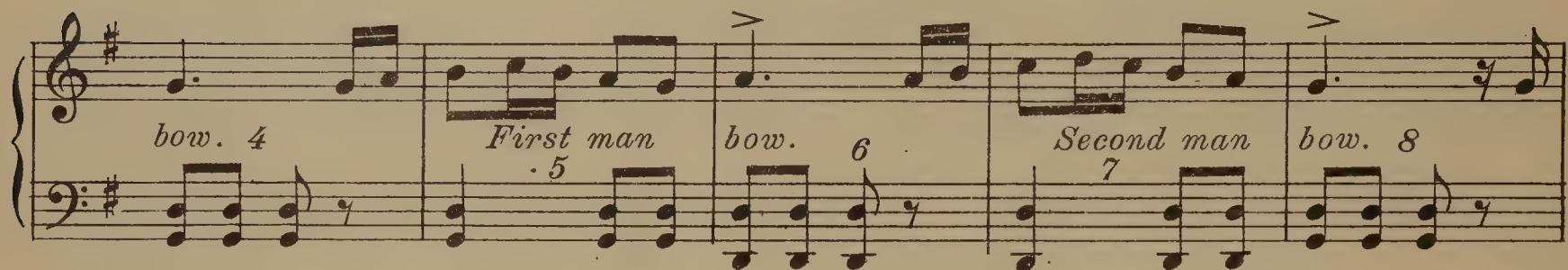
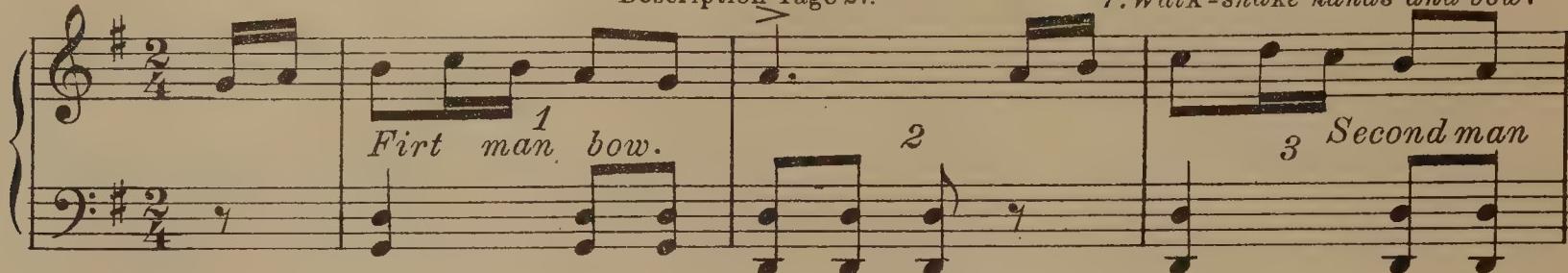
Description Page 27.

4. Boxing.

5. Kicking.

6. Slapping.

7. Walk-shake hands and bow.



OX DANS.
Swedish Haszing Dance.
Music & Illustrations Page 28 & 29.

POSITION:

This dance is intended for Boys or Men, and can be danced by any even number. Partners face one another with side to audience. Partners stand about two feet apart with hands on hips, and looking intently at one another. As we face the dancers the man at our right is "A" and the man at our left is "B".

Figure I. BOWING:

Remain standing in above position until first beat of second measure, "A" leans forward and bows low to "B" at the same time "B" sinks by bending his knees but keeping his back perfectly straight, and looking up at "A" as he goes down. Hold this position until at the first beat of (measure 4) it is reversed and "A" sinks while "B" bows, "A" again bows at the first beat in (measure 6) and sinks on first beat of (measure 8). The couple now double their time and each bow or sink on the first and third beat of each measure (measures 9 to 16). *Fig. I.*

CHORUS.

"A" places his closed fists knuckles touch chest, high with his elbows raised to shoulder height then extends his arms forcibly sideways turning his head to the right quickly. At the same time he forcibly swings his left leg sideways with a straight knee and hops on his right foot toward the left, he takes two hops holding his extended leg as nearly straight to the side as possible. (measure 17). Stamps three times, (right, left, right), His arms are still extended. (measure 18). The couple have now been moving toward the audience still facing one another, They now quickly replace their hands on their chests and repeat the two hops and the three stamping steps only this time moving away from the audience back to their original places, using (measures 19 to 20). This entire chorus is repeated using (measures 21 to 24). "B" dances in the same manner as "A" and at the same time only beginning to his right with his right foot lifted. *Fig. VII.*

Figure II. HAIR PULLING:

The dancers now place right hands on top of each others heads, free hand on hips, On the first beat of (measure 2) "A" pulls "B" head forward, Remain in this position during the rest of (measure 2 and 3). On the beat of (measure 4) "B" raises his own head and pulls "A" head forward, "A" again pulls "B" head forward on first beat of (measure 6) and "B" pulls "A" head forward on first beat of (measure 8). Continue hair pulling in double time, each dancer pulling and raising his partners head once in each measure, *Fig. II.* (Meas. 9-16)

CHORUS. See above: *Fig. VII.***Figure III. QUARTER STAFF:**

Hands on hips, both jump in the air turning a quarter to the left, landing with the feet slightly apart. First beat of (measure 2). This brings the right elbows slightly touching, and leave "A" facing the audience, and "B" with his back to the audience, Hold this position during (measure 3) and at the first beat of (measure 4). Both jump and turn to the right, touching left elbows, Repeat this using (measures 5 to 8). This *Figure* is continued in quicker time as previous figures. (Measures 9 to 16). *Fig. III.*

CHORUS. See above: *Fig. VII.***Figure IV. BOXING:**

"A" lifts right fist high in air, and on the first beat of (measure 2). brings his arm over his head, and down into the curve made by the arm of "B" whose hand is on his hip. "A" replaces his right fist on his hip immediately after the thrust. "B" thrusts through "A" arm on first beat of (measure 4), Repeat this boxing using (measures 5 to 8). This movement is continued in quicker time as described in the foregoing figures. (measures 9 to 16). *Fig. IV.*

CHORUS. See above: *Fig. VII.***Figure V. KICKING:**

Partners slide right— foot forward, with heel on floor and toes raised, on first beat of (measure 2) hands on hips, First beat of (measure 4) Couples change feet, Repeat this (measures 5 to 8). This same movement is continued only the feet change twice in each measure. (Measures 9 to 16). *Fig. V.*

CHORUS. See above: *Fig. VII.***Figure VI. SLAPPING:**

First beat of (measure 2) "A" tries to slap the side of "B" face, but simultaneously "B" bends and misses the blow and claps his own hands together, making the sound as if "A" had really succeeded in slapping "B" face. This is reversed on first beat of (measure 4) Continue this *Figure* alternately clapping and bending (measures 5 to 8). Repeat this in double time (measures 9 to 16). *Fig. VI.*

CHORUS. See above: *Fig. VII.***Figure VII. FRIENDSHIP:**

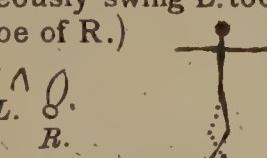
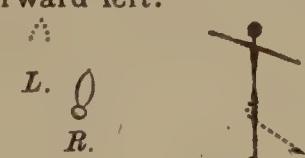
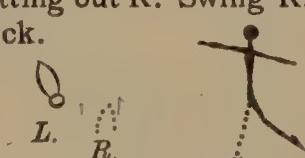
"A" and "B" face audience, side by side, hands on own hips, elbows slightly touching. Walk toward audience eight steps (measures 1 to 4). Turn toward one another and walk to place, Back is now to audience, (measures 5 to 8). Face one another, Bow, and shake hands. If desired Pianist may play two chords as they bow and shake hands.

IRISH LILT.

The music consists of four staves of common time (indicated by the 'C') and a key signature of one sharp (indicated by the 'F#'). The first staff (treble clef) has measures 1-4. The second staff (bass clef) has measures 5-9. The third staff (treble clef) has measures 10-13. The fourth staff (bass clef) has measures 14-16. Measures 14 and 15 are followed by a repeat sign and a 'Last time' instruction.

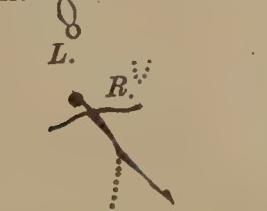
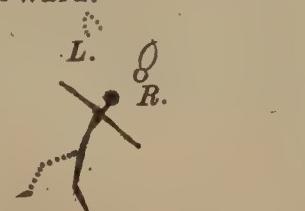
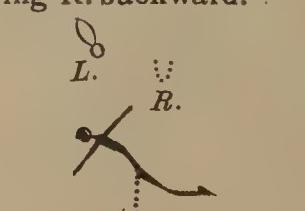
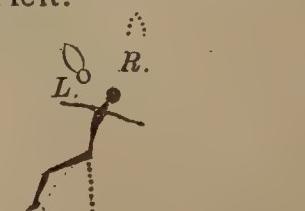
Diagram of Lilt. (For Break see bottom of next page.)

STEP I. "Lilt step." Arms extended. Stand with weight on right foot.

<i>One.</i> Point left. (Hop on supporting R. Simultaneously swing L. toe to toe of R.) 	<i>Two.</i> Extend left. Hop on R. Simultaneously swing forward left. 	<i>One.</i> Change feet. Swing L. to floor and take weight by cutting out R. Swing R. back. 	<i>Two.</i> Lift right behind. Hop on left. Lift right high behind. 
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To continue:
Swing R. to toe of L. on count 1 of Meas. 3. etc.
Break with R. (Meas. 7 and 8.)
Repeat step by starting R. (Meas. 9 to 14.)
Break with L. (Meas. 15-16.)
See bottom of next page.

STEP II. "Cut step." Arms extended. Weight on right—left forward.

<i>One.</i> Swing L. to floor take weight. Lift R. high in back. 	<i>Two.</i> Swing R. to floor and cut out L. Swing left forward. 	<i>One.</i> Swing L. to floor cut out R., take weight on left. Swing R. backward. 	<i>Two.</i> Swing R. around to front (weight on L.) Hop on left. 
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To continue:
Start with R. on Meas. 3. etc.
Break with R. (Meas. 7 and 8.)
Repeat whole by starting L. (Meas. 9 to 14.)
Break with L. (Meas. 15-16.)

STEP III. "Toe, heel step" Weight on right.

<i>One.</i> Invert L.toe and touch floor. Simultaneously hop on R. Both arms swing shoulder high, to right. <i>L. R. (Hop.)</i>	<i>Two.</i> Touch L. heel on same spot. Simultaneously hop on right. <i>L. R. (Hop.)</i>	<i>One.</i> Point left toe on spot. Simultaneously hop on right. <i>L. R. (Hop.)</i>	<i>Two.</i> Kick left. Simultaneously hop on right. <i>L. R. (Hop.)</i>
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To continue.
Jump and change feet, using R. toe and heel step—with weight on L. Arms swung to L. Break right. (Meas. 7 and 8.) Repeat whole step beginning R. (Meas. 9 to 14.) Break left. (Meas. 15 and 16.)

STEP IV. "Lame man's step" Hand low over active foot—other arm extended.
Move to right measures 1 and 2. Move to left measures 3 and 4.

<i>One</i> Move to right. Touch R. Swing L. over R. to floor to take weight on L. right of R. lifted slightly behind. <i>L. R.</i>	<i>and</i> Touch R. Drag left foot back of right foot, and bend L. knee. <i>L. R.</i>	<i>Two</i> Drag left foot to floor to right of left foot. <i>L. R.</i>	<i>and</i> Touch R. Drag left foot in front of right foot. Bend L. knee. <i>L. R.</i>	<i>One</i> Drag left foot to floor to right of left foot. Bend L. knee. <i>L. R.</i>	<i>and</i> Touch R. Drag L. foot back of right foot and bend left knee. <i>L. R.</i>	<i>Two</i> Drag L. foot back of right foot and bend left knee. <i>L. R.</i>	<i>and</i> Swing R. over left and take weight on R. Bend R. knee. Lift L. slightly behind. Move to L. and repeat. See above. <i>L. R.</i>
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STEP V. "I've Danced the Lilt Since I Was So High."

Use directions for step 4 only move directly away from Audience.

Hold left hand low over active foot. Bend supporting knee. (Measures 1 to 6.)

On break jump and turn your back to Audience. (Measures 7 and 8.) Break facing back of room.

Continue step by moving backward toward Audience. Right hand held low over active foot. Bend supporting knee. (Measures 9 to 14.) Jump and face Audience on break. (Measures 15 and 16.) Break facing Audience.

{ 3 Regular Breaks. (Meas. 1 - 6.) 1 New Break. (Meas. 7 and 8.)
{ 3 Regular Breaks. (Meas. 9 - 14.) 1 New Break. (Meas. 15 and 16.)

STEP VI. "Breaks." Arms extended. Break left. (Measures 1 and 2.) Break right. (Measures 3 and 4.) Break left. (Measures 5 and 6.)

Meas. 7 and 8. Jump: Feet together. <i>L. R.</i>	Feet apart. <i>L. R.</i>	Feet together. <i>L. R.</i>	Turn up right. R. toe at instep of L. <i>L. R.</i>
Break right. (Measures 9 and 10.)		Break left. (Measures 11 and 12.)	Break right. (Measures 13 and 14.)
Meas. 15 and 16. Feet together. <i>L. R.</i>	Feet apart. <i>L. R.</i>	Feet together. <i>L. R.</i>	Turn up left. L. toe at instep of R. <i>L. R.</i>

*End of Dance.
Hold and bow by bending both knees.*

BREAK. Arms extended.

The Break is used at the close of each step. (Measures 7 and 8 and Measures 15 and 16.)

<i>B. F.</i> <i>One.</i> Jump. Feet apart. Bend knees. <i>L. R.</i>	<i>B. F.</i> <i>Two.</i> Jump. Feet together. Bend knees. <i>L. R.</i>	<i>L.</i> <i>One.</i> Swing right back and hop on left. <i>L. R.</i>	<i>L. Hold.</i> <i>Two.</i> Swing right forward and hop on left. <i>R. L.</i>
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IRISH LILT:

For full Clogging explanation—See Vol. 5.

Directions: Two counts to a measure.

Count 1.

2.

BREAK:

Feet apart (count 1,) together (count 2,) right foot raised in back (count 3,) Swing right foot forward (count 4.) Two measures.(7 and 8 or 15 and 16.)

1—Stand with weight on right foot, hop on the right foot, and touch left toe, to toe of right foot,(count 1,) Hop on right foot, and swing left leg forward, (count 2,) Swing left leg to place, cutting right foot out to back, (count 1,) hop on left foot, right foot raised in back, (count 2) Repeat with right, and then left, and break with right, using measures 1-8. Repeat all and break left.

2—Swing left foot over right, take weight,swing right foot out in back. (count 1,) Cut left foot forward,(count 2,) Cut right foot back, (count 1,) Swing right foot around to front, and hold without touching floor; keep weight on left, (count 2.) Repeat swinging right over left, left over right. Break right. Repeat. Begin with right foot over, and break left.

3—Invert left toe forward, touch left heel forward, touch left toe to toe of right foot, kick left foot forward hopping on the right foot all the time, (counts 1-2-1-2.) change feet, hopping on the left foot, repeat above step. Repeat left and break right. Repeat with right foot and break left.

4—Swing left foot over right, and step on left foot (count 1), scarcely touch toe of right foot to the floor and step left (count 2,) repeat once more moving to the right. Swing right foot over left, and move to left. Repeat once more to right and break right. Repeat swinging right foot over. This is called "Lame man's step."

5—Swing left foot over right, left hand forward over foot, body bent well forward, repeat 4th step moving to back of room, and break to right making a half turn right. Repeat step facing back of room and break left turning forward left. This is called "I've Danced the Lilt Since I Was So High."

6—Breaks:- Feet apart, together, right foot up in back and swing in front, repeat twice with alternate feet, the last time feet apart, together, left foot up in back, and down behind right heel. Repeat breaks with the left foot.



HINMAN GYMNASTIC DANCING.
Chicago.

Bacca Pipes.

Dance from Mr. Kimber, Oxford, Eng. '09

Arr. by ELIZABETH ROOT.

Introducion. Once to yourself.

A I. Dance.

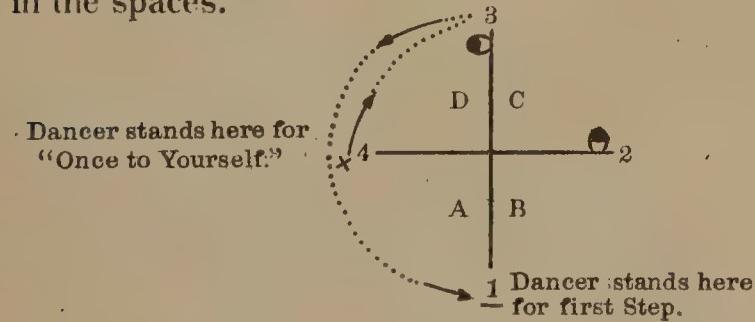
B I.

A II.

Bacca Pipes

Morris Jig

After the dance is learned, cross church warden pipes on the ground and do the figures without breaking the pipes. When learning the dance make a cross on the floor with chalk, (about two feet wide) number each end of the pipes and place the letters A.B.C. D. in the spaces.



PART I.

"Once to yourself" Measures 1-8.

Dancer stand at pipe 4 and the music plays "Once to yourself" measures 1-8. The dancer stands perfectly still facing the audience, with the pipes, or the chalk mark on the floor, at his right. On the last beat of Meas. 8 the dancer gives a little jump.

Shake up Measures 9-16 (A¹)

On the first beat of A music (Meas. 9) the dancer moves forward 4 measures (Meas. 9-12) moving out as far as pipe 3. He then moves backward using 2 Measures (Meas. 13-14) around pipe 4 until he stands at the bottom of pipe 1 where he dances the last 2 measures (Meas. 15-16.) (See following description.)

Step for "Shake up"

Meas. 9 Count 1 Step on right

Count 3 Hop on right.

Meas. 10 Count 1 Step on left

Count 3 Hop on left.

Repeat measures 11 to 14. going forward & back.

Meas. 15 Count 1 Right behind, with right toe touching left heel.

Count 3 Feet apart about a foot.

Meas. 16 Count 1 Left foot behind (Weight on both feet.)

Count 3 Feet together-heels touching.

First Figure measures 17-24 (B)

Dancer stand at pipe 1 and dance between pipes

Meas. 17 Count 1 Hop on left foot.

Count 3 Hop on left. } right toe in B
and up to knee.

Meas. 18 Count 1 Hop on left foot.

Count 3 Hop on left foot. } right heel in A.
and up.

Repeat for measures 19 to 23.

Meas. 24 Count 1 Feet apart

Count 3 Feet together.

"Dance Around" measures 25-32-(A²)

Dancer moves to right around pipes taking 8 "step-hops." He passes pipe 2, pipe 3, pipe 4 & pipe 1, stopping at pipe 2 and facing the center of the pipes, he repeats the First Figure.

Step for "Dance Around"

Meas. 25

Count 1

Step on right.

Count 3

Hop on right. Move around pipes.

Meas. 26

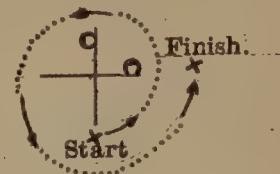
Count 1

Step on left.

Count 3

Hop on left. Move around pipes.

Repeat for measures 27 to 32. Move around pipes.



Repeat the Dance Around and stop at pipe 3 and repeat figure 1.

Repeat the Dance Around and stop at pipe 4 and repeat figure 1.

Repeat the Dance Around and stop at pipe 4 and face audience.

PART II.

"Shake up"-See part I.

Second figure

Meas. 17

Count 1

Hop on left. } Right toe in B.

Count 3

Hop on left. } and up to knee.

Meas. 18

Count 1

Hop on left. } Right heel in D.

Count 3

Hop on left. } and up to knee.

Repeat for measure 19-23.

Meas. 24

Count 1

Feet apart

Count 3

Feet together

"Dance Around" and repeat figure II into each pipe.

PART III.

"Shake up" See part I.

Third figure

Meas. 17

Count 1

Right toe in A

Count 3

Right heel in A } hop on left

Meas. 18

Count 1

Left toe in B

Count 3

Left heel in B } hop on right

Repeat for measures 19-23.

Meas. 24

Count 1

Feet apart

Count 3

Feet together.

"Dance Around" and repeat figure III into each pipe.

After the last Dance Around stop and face audience at pipe 4.



Leicester, England

Bacca Pipes (see opposite page)

O Mein Lieber Clog

Sheet music for "O Mein Lieber Clog" in 3/4 time, key of G major. The music is arranged for two voices (treble and bass) and includes numbered measures 1 through 16.

The treble clef is on the top staff, and the bass clef is on the bottom staff. The music consists of three staves of four-line staff paper. Measures 1-4 are in treble clef, measures 5-10 are in bass clef, and measures 11-16 return to treble clef. The music features eighth-note patterns and quarter notes, with some eighth-note pairs connected by a curved line.

Measure numbers are placed below the staff:

- Measure 1: Below the first measure of the treble staff.
- Measure 2: Below the second measure of the treble staff.
- Measure 3: Below the third measure of the treble staff.
- Measure 4: Below the fourth measure of the treble staff.
- Measure 5: Below the first measure of the bass staff.
- Measure 6: Below the second measure of the bass staff.
- Measure 7: Below the third measure of the bass staff.
- Measure 8: Below the fourth measure of the bass staff.
- Measure 9: Below the fifth measure of the bass staff.
- Measure 10: Below the sixth measure of the bass staff.
- Measure 11: Below the first measure of the treble staff.
- Measure 12: Below the second measure of the treble staff.
- Measure 13: Below the third measure of the treble staff.
- Measure 14: Below the fourth measure of the treble staff.
- Measure 15: Below the fifth measure of the treble staff.
- Measure 16: Below the sixth measure of the treble staff.

O Mein Lieber Clog.

Dance composed by Mabelle Swope and Harriet Packard.

Simple clog for first year work. Can be danced by a girl and boy or by two girls or two boys.

STEP ONE. (A) Partners face each other without joining hands.

Each dancer cross right foot over left. Step on right. (*Beat one.*) Rest. (*Beat two.*) Click heels together in air to left. (*Beat three.*) (*Measure 1.*)

Two "5s" Begin with right. (*Measures 2 and 3.*)

Cross left over right and click heels to right. (*Measure 4.*)

Two "5s". (*Measures 5 and 6.*) First left and then right.

Cross left over right and click heels to right. (*Measure 7.*)

One "5." (*Measure 8.*) Start left.

(B) Cross right foot back of left. Move toward left. (*Beat one.*) Rest. (*Beat two.*) Step on left foot to left. (*Beat three.*) Cross right over left, in front. (*Beat four.*) Hold. (*Beat five & six.*) (*Meas. 9 and 10.*)

Cross left forward over right. Move to right, and swing right out to side. (*Measure 11.*)

Cross right forward over left. Swing left out at side and point it in front of right. No weight on left. (*Measure 12.*)

Repeat the whole of (B) starting with the left. (*Measures 13 to 16.*)

STEP TWO. (A) Face front. Start with inside foot. Do not join hands.

Boy:- Step on right foot. (*Beat one.*) Hold. (*Beat two.*) One "3" with left. (*Beat three.*) Step on right. (*Beat four.*) Rest. (*Beat five.*) Hop forward on right. (*Beat six.*) (*Measures 1 and 2.*)

Run forward six steps, scuffing toes. Start left. (*Measures 3 and 4.*)

Repeat second step (A.) Start outside foot. (*Measures 5 to 8.*)

(B) Face partner. Boys step right and draw left to right. Take weight on left. (*Measure 9.*)

Step on right. Make a half turn to left away from partner, and hop on right. (*Meas. 10.*) (Face back of room.)

Step left and draw. (*Measure 11.*) Take weight on right.

Step on right. Make a half turn to right and hop on left. Face partner. (*Measure 12.*)

Two "5s" Begin right. (*Measures 13 and 14.*)

"FLY" (Leap turn) to back of stage. Turn toward partner. (*Measures 15 and 16.*)

STEP THREE. (A) Face front. Start with outside foot. Move away from partner thus:



Boy step left. (*Beat one.*) Scuff right. Do not take weight from left. (*Beat two.*) Pull left back. (*Beat three.*) (*Measure 1.*) Repeat. (*Measures 2 to 8.*)

(B) With the left foot cut out right to the side and place it to right. Draw left foot up to right. Keep weight on left heel and move toward partner. (*Measure 9.*)

Three "5s" Begin with right. (*Measures 10 to 12.*)

Touch left heel to side and draw right up to it. Take weight on right. Move away from partner. (*Measure 13.*)

Two "5s" Begin with left. (*Measures 14 and 15.*)

Hold with weight on right foot. (*Measure 16.*)

Girls dance step as given above but use opposite foot.

STEP FOUR. (A) Boys: Weight on inside foot (Right.) Dance a "3" with left. Step right. Scuff left foot in front and swing it over right and pirouette to right. Make 1/2 turn and face back of room. (*Meas. 1 and 2.*)

Run to back of room. Scuff toes on floor. Begin left. (*Measures 3 and 4.*)

Step on left. Dance a "3" with right. (*Measure 5.*)

Step on left and swing right foot over left and pirouette to left. Face Audience. (*Measure 6.*)

Run forward. Start right. Scuff toes on floor. (*Measures 7 and 8.*)

(B) Step to left with right. Dance "3" with left. (*Measure 9.*)

Step right and hop. (*Measure 10.*)

Stamp left. Dance a "3" with right. (*Measure 11.*)

Step left and hop twice. (*Measure 12.*)

Wireless Clog.

Studio '08.

1. (Eight - Seven - Wiggle Stick - hit foot. (Repeat) (Measures 1 to 8.)
2. (Eight - Seven - Wiggle Stick - hit foot, turn in. (Measures 9 to 12.)
3. (Run from Audience 1,2,3 - (Measure 13.) (Rock 1,2,3 - Two kicks. (Measures 14 and 15.)

4. (One draw away from partner, turn, "tap step" back to place. (Measures 16 to 18.)
5. Repeat 1st, 2nd & 3rd step. (Measures 1 to 15.)
6. Turn out $\frac{3}{4}$ turn - bow to partner, run forward 1,2,3 kick. Foot behind and bow to audience. (Measures 16 to 18.)

Mrs. ATKINSON - ALLEN.

WIRELESS CLOG.

Wireless may be danced by two boys, two girls or by a girl and boy. It is a combination of first year steps and can be used to advantage at the opening of the second year if the class has mastered "8's" and "7's", "Rubber Legs", and "Wiggle Stick".

Wireless is an attractive dance to teach and one that gives satisfaction to the pupil and it is a good clog to give before an audience because it always "takes".

WIRELESS CLOG (Cont.)

STEP ONE. (Measures 1 to 8.) and repeat.

Face the Audience. Stand with hands joined.

Start with the outside foot and dance an "8" and a "7" (Measures 1 and 2.)

Stamp toward partner on "Wiggle Stick", first in and then out. (Measure 3.)

Stamp inside foot, move toward partner. Swing outside foot forward and across supporting foot and strike the sole of partner's lifted outside foot with the sole of your outside foot. (Measure 4.) Repeat, using (Measures 5 to 8.)

DIAGRAM of STEP ONE.

Meas. 1. Meas. 2. Meas. 3. Meas. 4.

Stamp outside foot and take weight.
Rattle inside side foot.
Hop outside side foot.
Tap inside side foot.
Step on inside side foot in front.
(back)
(back)

Rattle inside side foot.
Hop outside side foot.
Tap inside side foot.
Step on inside side foot in front.
(back)
(back)

Drop inside side heel.
Wiggle Stick toward partner.

Wiggle Stick away from partner.

Step on inside side foot.
Lift outside foot and cross it over in front. Hit sole of partner's outside foot with own sole.

Repeat using Meas. 5 to 8.

Last 3 beats of Meas. 3, and 1st beat of Meas. 4.

2nd beat, Meas. 3. 3rd beat, Meas. 3. 4th beat, Meas. 3. 1st beat, Meas. 4.

STEP TWO. (Measures 9 to 12.)

Face Audience. Inside hands joined.

Stamp outside foot and dance an "8" and a "7" (Measures 9 and 10.) (Finish "7" with weight on outside foot.)

Hit sole of partner's foot first forward and then backward. (Measure 11.) Put outside foot down in front of inside.

Turn toward partner and hit sole of outside foot of partner first back and then forward. (Measure 12.) Face back of room.

DIAGRAM of STEP TWO.

Meas. 9. Meas. 10. Meas. 11. Meas. 12.

Stamp outside foot and take weight.
Rattle inside side foot.
Hop outside side foot.
Tap inside side foot.
Step on inside side foot forward.
(back)
(back)

Rattle inside side foot.
Hop outside side foot.
Tap inside side foot.
Step on inside side foot forward.
(back)
(back)

Drop weight on outside side foot.
Step on inside side foot.
Hit sole of partner's foot forward.
Take weight.

Hit sole of partner's foot backward.
Step on outside side foot $\frac{1}{2}$ turn in.
Swing outside foot back and hit sole of partner's foot.
Both face back of room.
Again join hands.

STEP THREE. (Measures 13, 14, 15.)

Progress away from Audience with three running steps and a kick. Begin with foot away from partner. (Measure 13.) "Rubber Legs" (Measure 14.) "Step, Kick" twice. (Measure 15.)

DIAGRAM of STEP THREE.

Meas. 13. Meas. 14. Meas. 15.

Begin with outside foot, move toward back of room—
Run three steps and extend inside foot with hop on supporting outside foot.

Dance "Rubber Legs"
(Start with foot nearest partner.)
Extend outside foot on fourth count.

Step on outside foot.
Take weight.
Hop on supporting outside foot.
Extend inside foot.
Step on inside foot.
Take weight.
Hop on inside foot. Extend outside foot.

Move forward toward back of room.

WIRELESS CLOG (Concl.)

STEP FOUR. (Measures 16, 17 and 18.)

Couple are facing back of room.

Draw away from partner. (Measure 16.)

Swing away from partner $\frac{1}{2}$ turn and face Audience. Progress toward partner by moving sideways. (Measures 17 and 18.)

DIAGRAM of STEP FOUR.

Meas. 16.

Meas. 17.

Meas. 18.

Step with outside foot away from partner.	Draw inside foot to outside foot. Take weight.	Step again away from partner, with outside foot. Tap inside foot.	Hop on supporting leg. Turn $\frac{1}{2}$ away from partner. Face Audience.	Cross outside foot. Swing inside foot across supporting leg. Turn $\frac{1}{2}$ away from partner. Face Audience.	Tap inside side foot over supporting leg. Take weight. Move toward partner.	Hop on inside foot. Step and Hop on outside foot.	Tap outside foot. Tap inside foot as it swings forward.	Step on outside foot and tap inside foot as it swings forward. Join hands.
						Move sideways toward partner.	Face Audience.	

STEP FIVE.

Repeat steps One, Two and Three. (Measures 1 to 15.)

STEP SIX. (Measures 16, 17 and 18.)

Face Audience— Drop hands— Throw outside toe behind supporting foot. $\frac{3}{4}$ turn (away from partner) until you face Bow to partner. (Measure 16.) [partner.]

Run toward Audience— One, two, three, kick. (Measure 17.)

Place toe of outside foot at back of inside instep. Bend both knees and bow to Audience. (Measure 18.)

DIAGRAM of STEP SIX.

Meas. 16.

Meas. 17.

Meas. 18.

Face Audience. Drop hands. Swing outside toe around and behind instep of supporting inside foot. Turn $\frac{3}{4}$ (away from partner.) Face partner.	Face partner. Bend both knees. Bow to partner. (Outside heel turned up in back.)	Face Audience. Start with outside foot. Run toward Audience three steps and extend inside foot with hop on supporting outside foot on 4th count. Hands joined.	Outside foot behind instep of supporting inside foot. Face Audience.	Bow to Audience by bending knees and dropping head.
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Lucy Mehring Clog.

Ascham Hall '05.

1st. { Start left. 3, 3,
7 behind 3, 3, 7 behind
7, 7, Break. (Repeat.)

2nd. { Fall down stairs to
right 16 counts. Rest.
Back to left 7 counts.
Break. (Repeat.)

3rd { Stamp L. 3. Stamp L. Scrape, hop, heel. Repeat right. Repeat left. Weight on right, break left. Repeat using Measures 1 to 4 and 9 to 12.

4th. { Begin L. Step, touch, hop, touch. Repeat 6 times. Stamp L. 3 R. Stamp L. Scrape R. Hop L. Heel R. Begin R. Step, touch, hop, touch. Repeat 6 times. Stamp R. 3 L. Stamp R. Jump, hold 1 count end L.-R.

EXPLANATION of STEP ONE.

Stand on spot—Use Measures 1 to 8 for step as given below—Repeat step and use Measures 1 to 4 and 9 to 12.

Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.
One & Two & Three & Four & L. L. L. Hd. R. R. R. Hd. Out Back Down Hold <u>3s</u> <u>3s</u> <u>1</u>	One & Two & Three & Four & L. L. R. R. L. Hd. Out Back Down Hold <u>3s</u> <u>3s</u> <u>1</u>	One & Two & Three & Four & R. R. R. Hd. L. L. L. Hd. Out Back Down Hold <u>3s</u> <u>3s</u> <u>1</u>	One & Two & Three & Four & R. R. R. L. L. L. R. Hd. Out Back Down Hold <u>3s</u> <u>3s</u> <u>1</u>
Rattle R. behind L. <u>7</u>			
Meas. 5.	Meas. 6.	Meas. 7 BREAK.	Meas. 8.
One & Two & Three & Four & L. L. L. R. R. R. L. Hd. Out Back Down Hold <u>3s</u> <u>3s</u> <u>1</u>	One & Two & Three & Four & R. R. R. L. L. L. Ch. Out Back Down Hold <u>3s</u> <u>3s</u> <u>1</u>	One & Two & Three & Four & L. L. R. R. L. Out Out Back Down Hold <u>3s</u> <u>3s</u> <u>1</u>	One & Two & Three & Four & L. R. R. L. Out Out Back Down Hold <u>3s</u> <u>3s</u> <u>1</u>
Rattle R. behind L. <u>7</u>			
Rattle L. behind R. <u>7</u>			

Repeat Step using same foot. (Measures 1 to 4 and 9 to 12.)

Short "3s" with no holds. Count: 1.2.3.4.5.6.7.8. 1.2.3.4.5.6.7.8.

EXPLANATION of STEP TWO. "FALLING DOWN STAIRS." (See Explanation of Steps.)

Move to right 16 counts. (Measures 1 to 4.) Return to place moving to left 7 counts. (Meas. 5-6.) Break. (Meas. 7 and 8.) Repeat step using (Measures 1 to 4 and 9 to 12.)

Meas. 1.	Meas. 2.							
One and L. Step left behind R. (Turn left.) Right shoulder to Audience. Throw arms over head. Lean back as though falling.	Two and R. Step R. to right of left foot. Arms still held high. (Still face left.)	Three and L. Turn to right. Cross left over right. Left shoulder to Audience. Lean forward as far as possible.	Four and R. Step right to right of left. Arms low. Lean forward. (Face right.)	One and L. Swing left behind R. (Turn left.) Throw arms over head. Turn right shoulder to Audience.	Two and R. Place right to right of left. Arms high. (Still facing left.)	Three and L. Cross left forward over right to right. Drop arms. Turn left shoulder to Audience.	Four and R. Step right to right of left foot. Arms high. (Face right.)	Continue with foregoing step, 16 counts using in all Meas. 1 to 4. Return to place by moving to left Meas. 5 and 6, 7 counts. Stop on 7th count and hold. Break. Meas. 7 and 8. For Break see last two Measures of Step One. (To begin Meas. 5, Swing left shoulder to Audience and place right foot behind left. Dance seven counts to left. Measures 5 and 6.)
Repeat step using same foot. (Meas. 1 to 4 and 9 to 12.)								

EXPLANATION of STEP THREE.

Face Audience. (Measure 1.) Right shoulder to Audience. (Measure 2.)

Face Audience. (Measure 3.) Left shoulder to Audience. (Measure 4.)

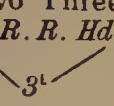
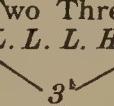
Face Audience. (Measure 5.) Right shoulder to Audience. (Measure 6.)

Face Audience and Break. (Measures 7 and 8.) - Repeat entire step using (Measures 1 to 4 and 9 to 12.)

Meas. 1.

Meas. 2.

Meas. 3.

One L. 1 ^t Stamp L. to left. Take weight. Arms extended.	Two Three R.R.R.Hd.  Stamp L. to left. Three with right foot.	Four L. 1 ^t Stamp L. to left. Take weight.	One L. Hop. Hop on L. Turn left. Right shoulder to Audience.	Two R. Out. Swing R. forward with scrape.	Three R. Strike. Hit lifted R. heel on ground. (Still facing left.) No weight.	Four Hd. Hold. 	One R. 1 ^t Turn to Audience. Stamp R. to right. Take weight.	Two Three L.L.L.Hd.  Three with left foot.	Four R. 1 ^t Stamp R. to right. Take weight.
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Meas. 4.

Meas. 5.

Meas. 6.

Meas. 7 and 8.

One R. Hop. Hop on support- ing right. Turn right. Left shoulder to Audi- ence.	Two L. Out. Swing left forward with scraping sound.	Three R. Strike. Hit lifted left heel on ground. (Face right.)	Four Hd. Hold.	One L. 1 ^t Stamp left.	Two Three R.R.R.Hd.  Three with right foot.	Four L. 1 ^t Stamp left.	One L. Hop. Hop on left.	Two R. Out. Swing right forward with scrap- ing sound.	Three R. Strike. Bring lifted heel to floor with tap.	Four Hd. Take weight on right foot, thus freeing left foot to start the Break.	BREAK. (Meas 7 and 8.)
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Repeat step using same foot. (Measures 1 to 4 and 9 to 12.)

EXPLANATION of STEP FOUR.

Face Audience on (Measures 1 to 6) Face left. (Measures 7 and 8.)

Face Audience on (Measures 1 to 4 and 9 and 10.) Jump backward. (Measure 11.) Leap forward. (Measures 12.)

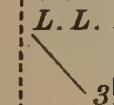
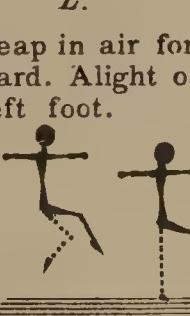
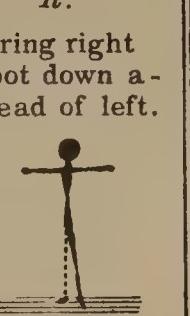
Meas. 1.

Meas. 2.

One L. Step on left.	Two R. Touch right to floor as it swings forward.	Three L.Hp. Draw left back slight- ly as you hop on left. (Stiffen knee.) Leave right foot lifted for- ward a few inches from floor.	Four R. Scrape ball of right foot on floor so it swings back. Leave right foot lifted slightly be- hind.	One R. Step on right.	Two L. Touch left to floor as it swings forward.	Three R.Hp. Hop on right and draw back. Left lifted forward.	Four L. Scrape left foot as it swings back.	Repeat forgoing step, (Meas. 1 to 6.) Use first two measures of step 3 for (Measures 7 and 8.)
								Repeat first six measures of step four, use measures 1 to 4 and 9 and 10. See following diagram for Measures 11 and 12.

Meas. 11.

Meas. 12.

One R. Stamp right to right.	Two Three L.L.L.Hd.  Stamp right to right.	Four R. Stamp right to right.	One B. F. Jump back. Small jump. Feet together.	Two Hd. Hold.	Three L. Leap in air for- ward. Alight on left foot. 	Four R. Bring right foot down a- head of left. 
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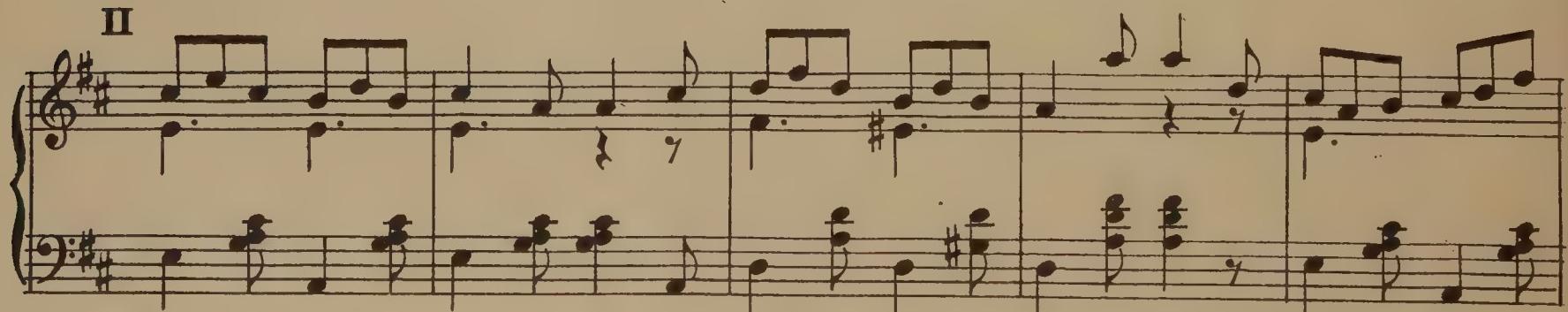
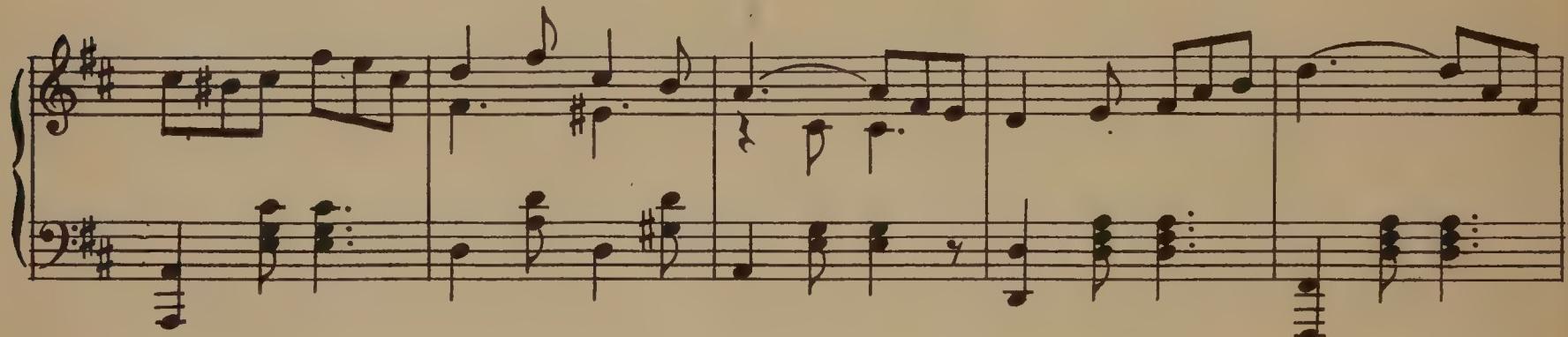
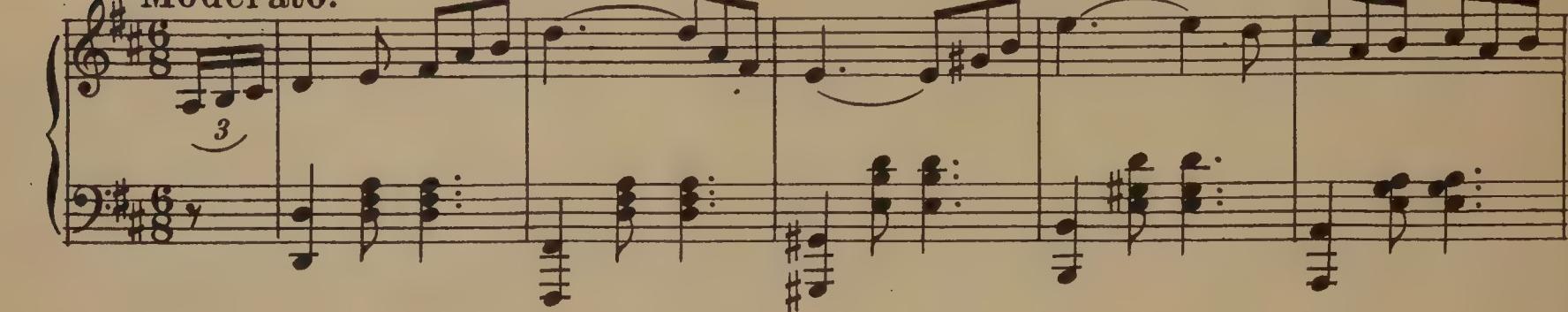
Hebbert Athletic Dance.

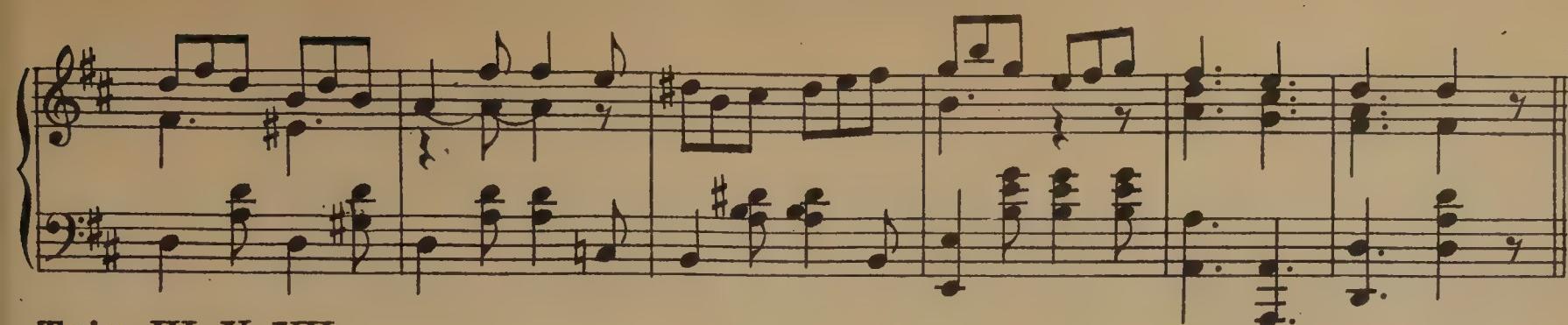
- 1st Step. Touch, throw and galop forward.
 2nd " Touch, throw and galop sideways.
 3rd " Touch, throw and galop sideways to right, step, kick twice & galop to place.
 4th " Heel, toe, twice, run forward 4 steps. Toe, heel twice and galop to place.

- 5th Step. Touch, throw, cross step with jump and finish with kick. Repeat.
 6th " Forward hop on right, backward hop on left. Repeat. Run in circle to right 1,2,3 & hop on right. Repeat, begin L. Touch, throw, hop forward on right, turn to left with step, hop twice. 3 running steps and heels together.

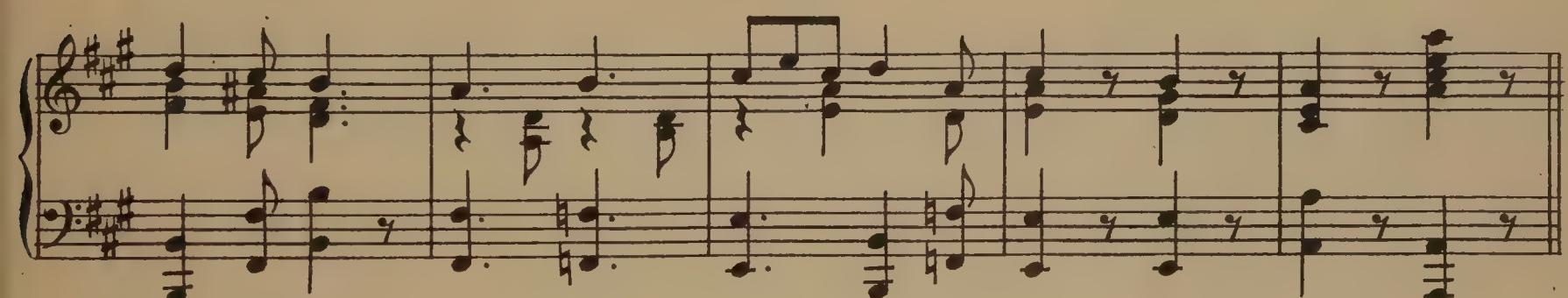
ELIZABETH ROOT.

I.
Moderato.

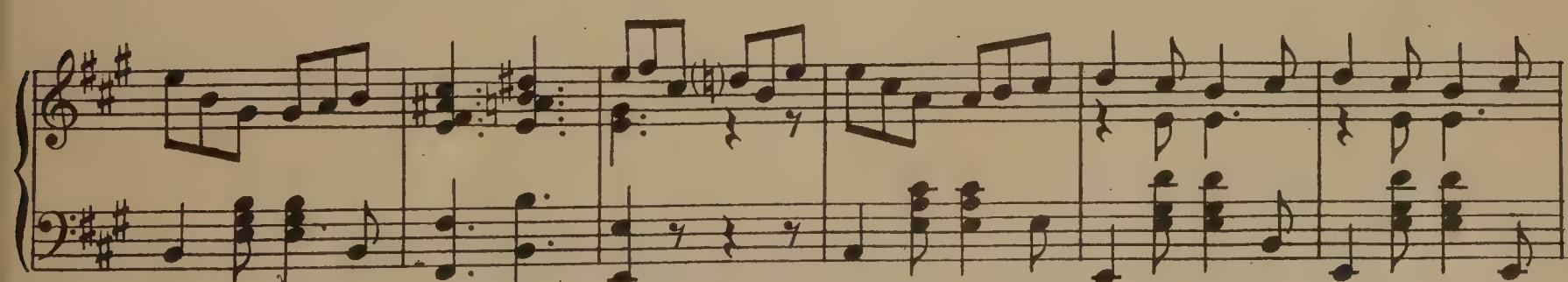
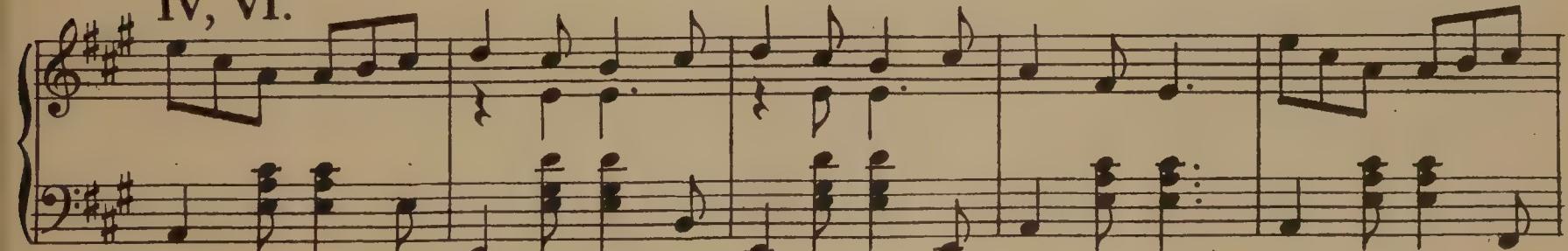




Trio. III, V, VII.



IV, VI.



Hebbert Athletic Dance

Written by
Prof. HEBBERT.
Boston.

Meas. 1	STEP 1.
Count 1	Hop on left foot and touch right behind left heel hands waist high.
Count 4	Hop on left foot swing right foot up forward.
Meas. 2	Hop on left foot touch right foot in front of left.
Count 1	Hop on left foot swing right foot up forward, right hand high.
Count 4	Galop forward, finishing with hop on right foot arms out at side raising left leg high behind.
Meas. 5	Step back on left foot, swing right up forward arms sideways.
Count 1	Step on right foot swing left leg up forward arms sideways.
Meas. 6	Step on left foot swing right leg up backward arms sideways.
Count 1	Step on right foot swing left leg up backward arms sideways.
Meas. 7-8	Full turn to left hopping on left foot four times. In turning left arm is circled overhead.
Count 1	Repeat, starting with other foot.
Meas. 17	STEP 2.
Count 1	Hop on left foot and touch right foot behind left heel.
Count 4	Hop on left foot and swing leg sideways to right
Meas. 18	Hop on left foot and touch right toe in front of left leg.
Count 1	Hop on left foot and swing right leg up sideways.
Count 4	Cross-step right behind left leg.
Meas. 19	Step left foot sideways to left.
Count 1	Cross-step right foot in front of left.
Count 4	Hop on right foot and swing left sideways upward.
Meas. 21-24	Repeat, starting with opposite foot.
Meas. 25-32	Repeat whole of step II.
Meas. 33-34	STEP 3.
	Same as first and second Meas. of step one.
Meas. 35-36	Gallop sideways 4 steps to right finishing with jump on both feet hands in circle over head.
Meas. 37	Step to left with left foot.
Count 1	Hop on left foot and raise right leg across left.
Count 4	Step sideways to right with right foot.
Meas. 38	Hop on right foot and raise left leg across right
Count 1	Meas. 39-40 Gallop sideways to left finishing on both feet.
Count 4	Repeat, starting with left foot.
Meas. 49	STEP 4.
Count 1	Hop on left foot and place right heel obliquely on floor.
Count 4	Hop on left foot and place right toe behind left heel.
Meas. 50	Same as meas. 49.
Count 1-4	Meas. 51-52 Run forward four steps (bring knees well up as in Cake Walk).

Meas. 53	Hop on left foot and touch right toe obliquely backward right.
Count 4	Hop on left foot and touch right heel obliquely backward right.
Meas. 54	Hop on left foot and touch right toe obliquely backward right.
Count 1	Hop on left foot and touch right heel obliquely backward right.
Meas. 55-56	Gallop obliquely backward to right, finishing on both feet, heels together.
Meas. 57-64	Repeat, starting with opposite foot.
Meas. 1-2	STEP 5.
	Same as first and second measures of step 1.
Meas. 3	Cross-step right foot behind left leg.
Count 1	Jump sideways to left crossing right foot in front of left foot, land on left foot first.
Count 4	Jump sideways to left landing with right foot behind left foot.
Meas. 4	Swing left leg up sideways to left.
Count 1	Repeat, starting with opposite foot.
Meas. 9-16	Repeat whole step.
Meas. 17	STEP 6.
Count 1	Slide right foot obliquely forward, right arm leading.
Count 4	Hop on right foot raise left foot well up backward, right arm leading.
Meas. 18	Step back on left foot, raising right foot upward, left arm upward, right arm across body.
Count 1	Hop on left foot, raising right foot upward, right arm across body.
Count 4	Turn to right with 3 running steps (R. L. R.) and hop on right foot, raising left leg forward.
Meas. 19-20	Repeat, starting with left foot.
Meas. 21-24	Repeat whole step.
Meas. 25-32	STEP 7.
	Play step (VIII) of Jumping Jacks
Meas. 49-50	Same as first and second measures of step 1.
Meas. 51-52	4 hops forward on right foot, right arm leading
Meas. 53	1/4 turn left. Stepping on left foot-swing right leg forward.
Count 1	1/4 turn left. Stepping on right foot-swing left leg forward.
Count 4	1/4 turn left. Stepping on left foot-swing right leg forward.
Meas. 54	1/4 turn left. Stepping on left foot-swing right leg forward.
Count 1	1/4 turn left. Stepping on right foot-swing left leg forward.
Count 4	Turn left with three running steps (L. R. L.) and heels together.
Meas. 55-56	Repeat whole step starting with left foot.

JUMPING JACKS



STEP 1



STEP 2



STEP 3



STEP 4 (first part)



STEP 4 (second part)



STEP 5



STEP 6



STEP 7

Jumping-Jacks Jubilee.

*Prof. Hebert '08.
Providence.*

1. Forward jump.
2. Sweep step. Mercury hop, to place.
3. To side. Highland Fling, turn.
4. Scissors or cobbler 16 times "Vokes" and kick
5. Rubber legs' 16; Vokes' 12; turn to place.
6. "Mandarin" 8 forward; hop 4; turn 4.

7. "Vokes" left, "Vokes" right cartwheel and kick.
8. First step grotesque (break your leg.) First step, walk backward handspring forward or walk forward and sit down.

III-VII JUMPING JACK-Continued
Omit VII for Teddy Bears and play VIII

33 dolce 34 35 36 37

38 fz 39 40 sfz 41 42

43 44 45 46 47 ff 48

IV-VIII VIII Closing step for Teddy Bear.

f 49 50 51 52 53 54

fz 55 fz 56 57 58 59 60

61 62 fz 63 64 fz 65 fz

Dance of the Jumping Jacks

Written by

Prof. OLIVER HELBERT

Meas. 1 Count 1	STEP 1 Slide right foot obliquely forward, raising left leg backward. Left hand obliquely backward, downward. Right hand upward.	Repeat whole step, measures 41-48.
Count 4	Hop on right foot, raising left leg backward. Right hand obliquely forward, upward. Left hand obliquely backward downward.	STEP 4 "The Cobbler" or "Scissors"
Meas. 2 Count 1	Slide left foot obliquely forward, raising left leg backward, and change arm positions.	Jump to side, straddle, on heels arms obliquely sideways upward.
Count 4	Hop on left foot raising right leg backward. Arms as above.	Jump to squat, hands on hips.
Meas. 3 Count 1 Count 4	Slide right foot obliquely forward, arms as above.	Jump to side, straddle on heels.
	Hop on right foot, arms same as in Meas. 1.	Jump to squat, hands on hips.
Meas. 4 Count 1 Count 4	Hop on right foot, arms same as in Meas. 1.	Measures 50 to 56 repeat action of Meas. 49.
Meas. 5 Count 1	Hop on right foot, arms same as in Meas. 1.	Straighten knees, raise right leg sideways.
Count 4	Step backward on to left foot raising right across left leg, right knee bent. Right arm circled across body, left arm overhead	Hop on left foot and describe circle with right foot ("Twist" or vokes)
	Hop on left foot, arms remain the same.	Touch right toe behind left heel. Hop on left foot.
Meas. 6 Count	Step backward on to right foot raising left across right leg, left knee bent, left arm across body, right arm circled upward.	Kick right leg sideways. Hop on left foot.
Count 4	Hop on right foot, arms remain the same.	Step on right foot and raise left leg sideways, left.
Meas. 7 Count 1	Hop backward on to left foot, raising right across left leg, arms circled at front horizontal.	Hop on right foot and "twist" left leg (vokes)
Count 4	Hop backward on to right, raising left across right leg, arms same.	Hop on right foot and touch left toe behind right heel.
Meas. 8 Count 1-4	Repeat measure 7.	Hop on right foot and raise left leg sideways left.
Meas. 9-16	Repeat whole step, begin left.	Repeat action for 57 to 60 using Meas. 61 to 64.
Meas. 17 Count 1-3-5	STEP 2 Cross right over left. Slide right foot across left, bend left knee and body sideways, left arm sideways and step left foot sideways.	STEP 5 "The Rock" (Rubber legs)
	Close right foot to left foot, and slide left foot sideways left.	Swing left foot in front of right, raising right heel. Hands clasped in front.
Meas. 18 Count 1	Slide left foot across right and step right foot sideways.	Lower right heel and raise left heel
Count 1-3-5	Close left foot to right foot and slide right foot sideways right.	Repeat above action.
Meas. 19-20 Count 1-3-5	(The three movements are made in two counts).	Weight on left foot, raise right leg sideways right. "Twist" right leg (vokes)
Meas. 21 Count 1	Repeat action of measures 17 and 18.	Weight on right foot raise left leg sideways left. "Twist" left leg (vokes)
Count 4	Slide right foot obliquely forward, raising left leg well backward, right arm obliquely forward upward, left arm downward.	Repeat action for Meas. 9-10.
	Hop on right foot.	Four hops on left foot.
Meas. 22 Count 1	Step backward on left foot, raise right leg forward, left arm upward, right hand on hip.	3 hops to right on right $\frac{1}{4}$ turn on each hop, right arm upward left hand on hip.
Count 4	Hop on left foot.	STEP 6 "The Mandarin"
Meas. 23-24 Count 1-4 1-4	Four hops on right foot, $\frac{1}{4}$ turn to right on each hop right arm upward, left hand on hip.	Hop on left foot, bend left knee. Place right heel obliquely forward, right. Right arm obliquely sideways upward, left arm downward.
	Repeat, starting with left, using Meas. 25-32.	Reverse positions of hands and feet.
Meas. 33 Count 1	STEP 3 "Two-step sideways" Slide right foot to right left arm upward, right hand on hip and bring left foot to right foot.	Repeat above action
Count 4	Hop on left foot raising right foot upward. (three movements in two counts).	Slide right foot obliquely forward, right arm obliquely forward upward, left arm downward.
Meas. 34 Count 1 & 4	Repeat Meas. 33.	Three hops on right foot.
Meas. 35 Count 1-4	3 hops on right foot with $\frac{1}{4}$ turn right on each hop. Right arm upward, left hand on hip.	4 hops on left foot $\frac{1}{4}$ turn left, on each hop, left arm upward, right hand on hip.
Meas. 36 Count 1-hold	Repeat to left measures 37-40.	Repeat, starting with L. foot use action of meas. 17-24.
		STEP 7 "The Cartwheel"
Meas. 38 Count 1 Count 4		Weight on left foot, raise right foot sideways right. "Twist" right leg (vokes)
Meas. 34 Count 1 Count 4		Weight on right foot, raise left leg sideways left. "Twist" left leg (vokes)
Meas. 35-36 Meas. 37-40		"Cartwheel" to L. or step on L. complete turn to L.
Meas. 41-48		Repeat other side, right.
		Repeat entire step.
		STEP 8 "Handspring"
Meas. 49-53 Meas. 53		Same as in first step, only begin with L. foot.
		Step left foot sideways turning instep to floor, both knees bent. (grotesque as "Break leg")
Meas. 54		Reverse of Meas. 53.
Meas. 55-56		Repeat action for Meas. 53-54 only change weight 3 times
Meas. 57-60		Repeat action for Meas. 49-53 starting with left foot.
Meas. 61-62		Walk backward 3 steps beginning left.
Meas. 63-64		Walk forward 2 steps & handspring forward or sit on ground.

Friese Clog

CHARLOTTE FRIESE Studio, 1914.

Step 1.

Hop left, rattle right, step right, step left, step right. (Measure 1) Hop right, rattle left, step left step right, step left. (Measure 2) Thus: Meas. 1. { L.R.R. R. L. R. } For Measure 2. Begin with right foot.
 Break.

Hop left, three* right, left in front-right in front, left in back, right in front. (lifted leg held high parallel with the floor from knee to ankle. (Measure 3)

Hop right, hop right, hop right. Hop right forward, leaning over slightly. (Measure 4) Repeat entire step, starting with right. (Measure 1 to 4)

Measure 3. { L. R.R.R. L.R. L.R. } Measure 4. { R. R. R. R. }

Step 2.

Jump down and up and land on heels, feet parallel, close together. Jump, point both toes to right, jump and point toes to left. Jump and point toes to right, jump and point toes to left moving continually to the right. Meas. 5 Repeat, moving back to place. (Measure 6) * Seven in front left, seven in front right (Measure 7) Seven in back left, seven in back right (Measure 8) Repeat using same foot (Measures 5-8)

Meas. 5 Move to right. Thus: { Down. Up. B.F. B.F. B.F. B.F. } Repeat Meas. 7. { L.R.L. R.L.R. } Repeat beginning (Bend knees) (On heels) To R. To L. To R. To L. for Meas. 8. { 3. 3. 1. 3. 3. 1. } right for Meas. 8.

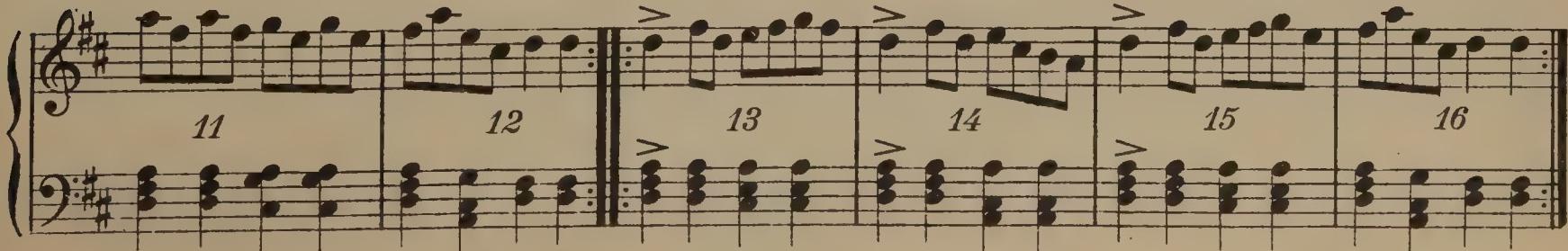
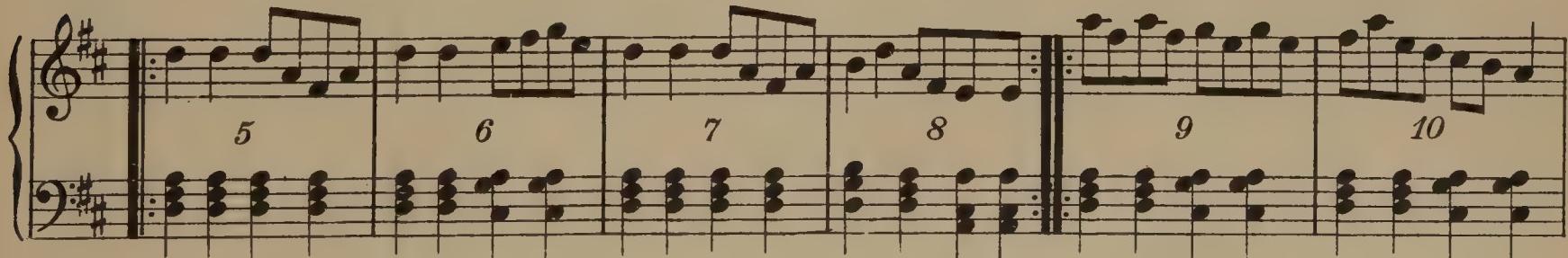
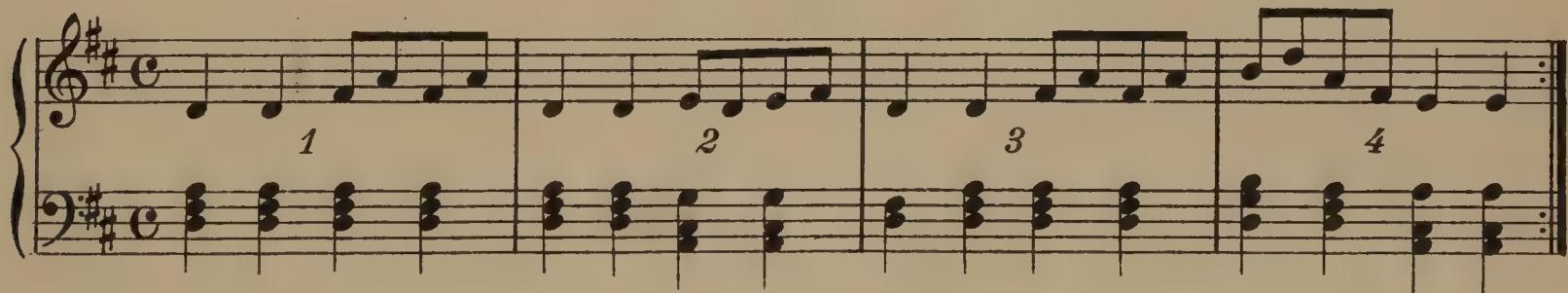
Step 3. Step left, rattle right, step on right, step left, both feet out at right side, hit heels together (Measure 9) Repeat. (Measure 10) ** Fall down stairs to left 8 counts (Measure 11) Repeat measure 9, starting R. (Meas. 12)

Repeat entire step (Repeat Meas. 9-12.) Meas. 9. Thus: { Step. Rattle. Step. | Cross L. H. H. } Meas. 11. { R. R. R. R. | over R. To R. } Thus: { L.R. L.R. L.R. L.R. }

Step 4.

Repeat step 1 (Measures 13 to 14) *Seven" (This step takes 7 counts) Push out left (1) draw back left (2) Step on left (3) push out right (4) draw back right (5) Step on right (6) change weight on to left (7) (Meas. 15.)

*"Falling down stairs" Face audience. Step left behind right, throw up arms (1) Place right to right of left (2) bring left forward and across right, throw arms low (3) Bring right to right of left (4) repeat continuing in same direction for counts 5, 6, 7, 8. (Meas. 16.)



* See explanation of Clogging Terms. ** See explanation of Steps.

*** See Holupiez explanation of Steps.

- 1: 2 "Fives" (Begin with left foot) Swing back
left and "Five" Repeat. Meas. 1-16.
2: Two "5s". Down. Turn left.
"5" to left. Repeat to right. Meas. 17-32.
3. Down own leg-Side step—Repeat—4 times.
Down own leg-Side step—Repeat whole. Meas. 1-32.

Bit of a Brogue.*

- 4: Come dance with me. Meas. 1-16.
5: Russian Step. Meas. 17-32.
6: Stamp left, stamp right (boy offer both
hands to partner) 2 "fives" Stamp left,
stamp right, girl turn her back on boy,
girl waltz in half circle around boy--
waltz together. Jump girl. Meas. 1-32.

Step 1-3-4-6.

Step 2—Second half Step
3—Step 5—Second half
Step 6.

Bit of a Brogue.

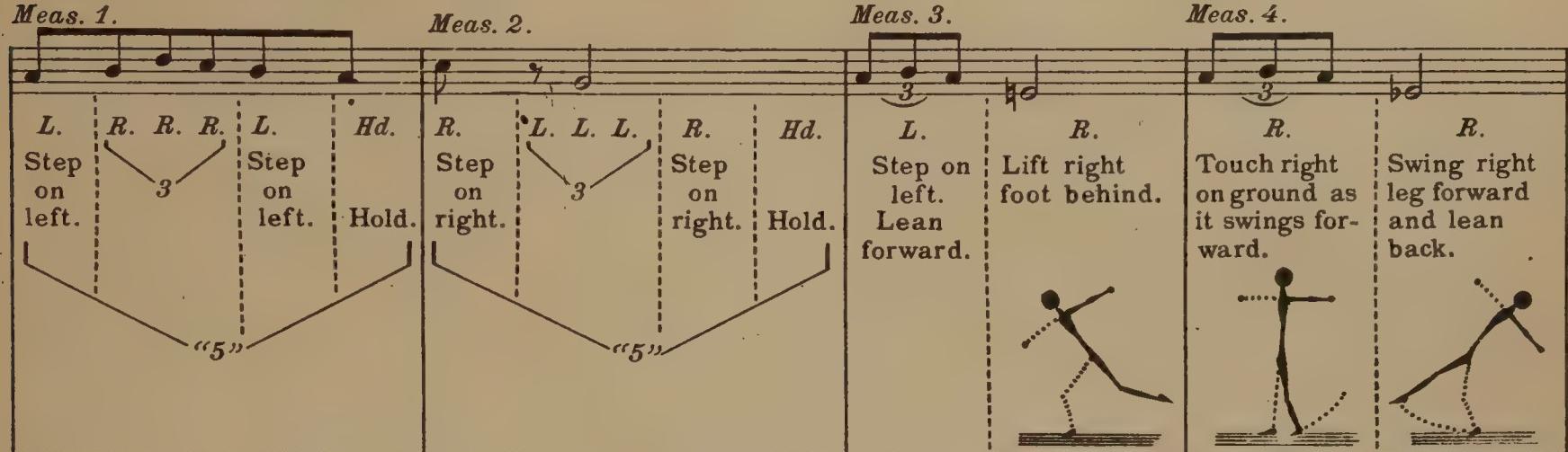
Bit of a Brogue is a popular waltz clog to be danced in couples. It contains good rhythm and effective figures and no hard steps. The dance may be presented to a group of all men or boys, or to a group of all women or girls. Best of all it may be presented to a group of men and women or girls and boys.

Teach this dance to the class as soon as the students can dance a clear and perfectly rhythmic "8".

STEP ONE. (Measures 1 to 16.)

Face the Audience. Dance two "5s". Start with left foot. (Meas. 1 and 2.) Step on the left foot and swing the right foot up in back, down, and up in front. (Meas. 3 and 4.) Dance two "5s" starting with the right foot. (Meas. 5 and 6.) Step on the right foot, swing the left foot back, down, and up in front. (Meas. 7 and 8.) REPEAT. (Meas. 9 to 16.)

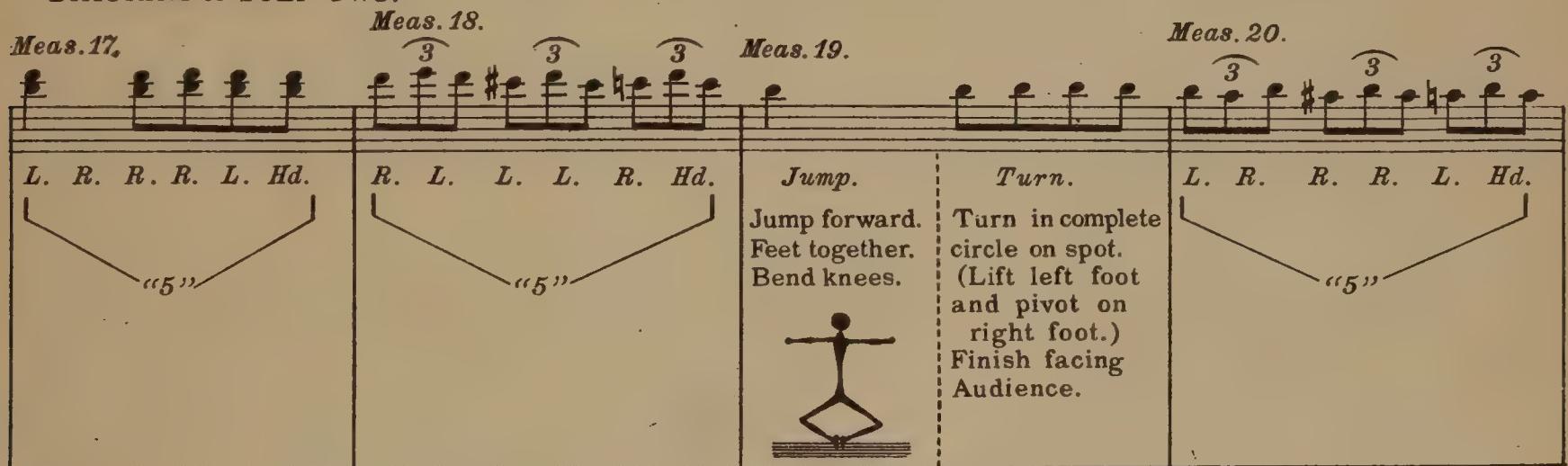
DIAGRAM of STEP ONE.



STEP TWO. (Measures 17 to 32.)

Face Audience. Dance two "5s". Start with left foot. (Meas. 17 and 18.) Jump forward with feet together. Make complete turn to left. (Meas. 19.) Dance "5" starting with left. (Meas. 20.) Dance two "5s" starting with right. (Meas. 21 and 22.) Jump and turn to right on spot. (Meas. 23.) Dance "5" starting with right foot. (Meas. 24.) REPEAT. (Meas. 25 to 32.)

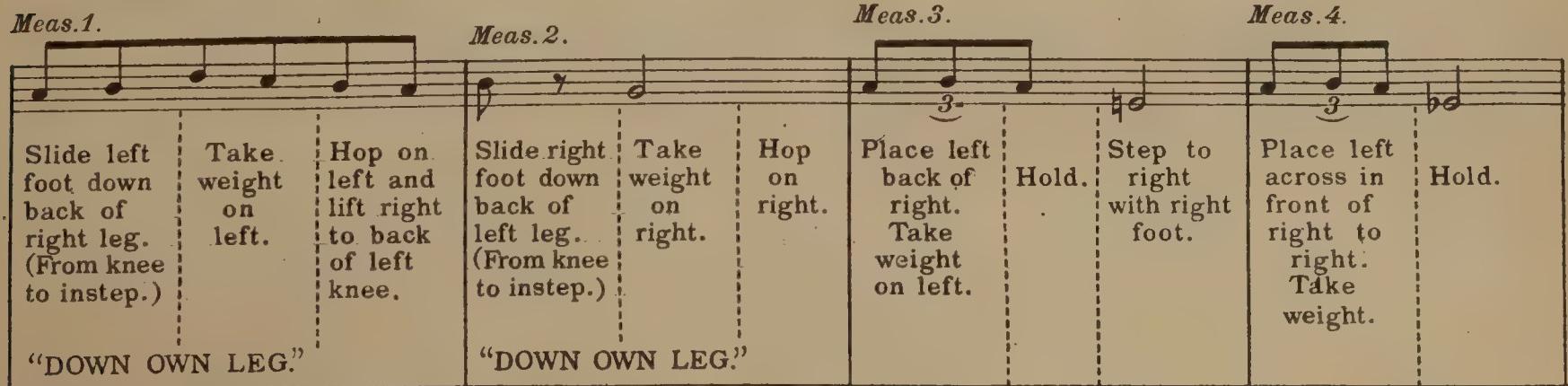
DIAGRAM of STEP TWO.



STEP THREE. (Measures 1 to 32.)

Face Audience. "Down your own leg." Softly. Twice. Start with left foot. (Meas. 1 and 2.) See Explanation of Steps. Side step to right. (Meas. 3 and 4.) "Down own leg." Start with right. (Meas. 5 and 6.) Side step to left. (Meas. 7 and 8.) Dance four "5s", start with left. (Meas. 9 to 12.) "Down own leg." Twice. Start with left. (Meas. 13 and 14.) Side step to right. (Meas. 15 and 16.) Repeat whole. Start with right foot. (Measures 17 to 32.)

DIAGRAM of STEP THREE.



STEP FOUR. (Measures 1 to 16.)

Face diagonally to left. Skip diagonally forward to left. Big swings. Start with left foot. (Meas. 1 to 3.) Step on right and hold. Left foot lifted behind. (Meas. 4.) Draw back toward original place. (Meas. 5.) Hold. (Meas. 6.) Dance two "5s" first right. (Meas. 7 and 8.) REPEAT. Start with right foot. Dance diagonally forward to right. (Measures 9 to 16.)

DIAGRAM of STEP FOUR.

Meas. 1.

Step on left and extend right. Hold.

Meas. 2.

Hop on left. Step on R. and extend left. Hold.

Meas. 3.

Hop on right. Step on left. Extend right. Hold.

Meas. 4.

Hop on left. Step on R. Lift left behind. Face left wall. Hold. Extend right hand in invitation.

Skip diagonally to left.

Meas. 5.

Step back on left. Move toward original place. Draw right to left. Weight on right.

Meas. 6.

Swing weight on left. Face Audience. Extend both hands to Audience.

Meas. 7.

R. L. L. L. R. Hd. "5"

Meas. 8.

L. R. R. R. L. Hd. "5"

STEP FIVE. (Measures 17 and 32.)

Face left. Move smoothly to left. Start with left foot. (Measures 17 and 18.)

Face right. Move to right. Start with left foot. (Measures 19 and 20.)

Face right. Move to right. Start with right foot. (Measures 21 and 22.)

Face left. Move to left. Start with right foot. (Measures 23 and 24.)

REPEAT whole. (Measures 25 to 32.)

DIAGRAM of STEP FIVE.

Meas. 17.

Move to L. Step left to left. Take weight on left. Place right behind left. Take weight on right.

Meas. 18.

Step left to left. Take weight on left. Place right before left. Take weight on right. Hold. Hop on right.

Meas. 19.

Move to R. Step left behind right. Take weight on left. Place right to right. Take weight on right.

Meas. 20.

Place left across in front of R. Take weight on left. Hold. Hold. Hop on left.

STEP SIX. (Measures 1 to 32.)

(Women stand on the right hand of the men.)

On opening count both swing toward left with stamp. (Measure 1.)

Both swing toward right. Men hold out both hands in invitation to women. Women turn away from partner with stamp and toss of head. (Measure 2.)

Both dancers face Audience and dance two "5s" Start left. (Measures 3 and 4.)

Repeat. (Measures 5 to 8.)

MEASURES 9 to 16.

WOMEN'S PART. Women waltz around partner turning away from him toward her right and coming up on his left side. (Measures 9 to 12.)

MEN'S PART. Men dance "5s" on spot. Start left. (Measures 9 to 12.)

Measure 13 women jump toward men and men spring toward women and take folk position for the waltz (Men place hands on women's waist, women place hands on men's shoulder.)

Waltz around stage. (Measures 14 to 16.)

REPEAT DANCE. (Measures 17 to 32.) On last measure (32) man jump woman across in air before him.

Luna Clog.(Rena.)

Kenilworth '07

H.R.R. & A.G.H.

1. Stamp left. "3" right. "3" left. "7" right. Down, up, step right. "7" left. (Meas.1 to second beat of Meas.5.)
 2. "3" right. "3" left. "7" right. Down, up, step right. "7" left. (Third beat of Meas.5 to second beat of Meas.9.)
 3. "3" right. "3" left. "7" left. Stamp left. 1/2 turn left. "7" left. (Third beat of Meas.9 to second beat of Meas.13.)
 4. "3" right (*With back to Audience*) "3" left. "7" right. Stamp left and turn left. Face Audience. (Meas.13 to 16.)
- Repeat Meas 1 to 15—Toes in—swing feet into 5th position, right in front—(Meas.16b.)

Meas.1.

Meas.2.

Meas.3.

Meas.4.

Stamp left. *R R R* *R* *L L* *L* *R R R R* *L L L* *R* *Down.* *Up.* *Step right.* *L L L R R R*

Mecs.5.

Meas.6.

Meas.7.

Meas.8.

L *R R R* *R* *L L* *L* *R R R R* *L L L* *R* *Down.* *Up.* *Step right.* *L L L R R R*

Meas. 9.

Meas. 10.

Meas. 11.

Meas. 12.

L *R R R* *R* *L L* *L* *R R R R* *L L L* *R* *Step left.* *Turn 1/2 left.* *L L L R R R*

Meas. 13.

Meas. 14.

Meas. 15.

Meas. 16 a.

Last time.
Meas. 16 b.

R R R *R* *L L L* *L* *R R R R* *L L L* *R* *Stamp L.* *Turn to Audience.* *Hold.* *Toes in.* *5th position.* *R.in front.*

Hinman Gymnastic Dancing.

Part 1. Chicago

- Jump down - up, step right, left, right forward. Repeat. (Meas. 1-4)
- Stamp left, "3s" right, stamp left, scuff right, hop, point right heel. Repeat to right. (Meas. 5-8.)
- Two "3s" beginning left, "7" . Repeat beginning right. (Meas. 9-12.)
- Hop right, point left heel, draw right to left, stamp left, touch right toe twice, turning to back of room. Repeat turning front. (Meas. 13-16.)
- Two "7s" in back, in front, (Meas. 17-18.)
- Step back right, together, forward right, together, pause one count, throw right in front, left in front. (Meas. 19-20.)

Kindness of "Dusty" Stapp. Al-ci-des and two lunges after Jones. (19-20.)

"Alcibiades."

Part 2.

- Stamp left, "3s" right, stamp left, scuff right in front, touch right across left and half pirouette face back of room. Repeat with same foot and face front.
- Stamp left, "3s" right, stamp left, wait one count. 2 hops or lunges forward on left foot. Repeat to right. (5-8.)
- Two "3s" and a "7" . Repeat to right
- Lean over and throw left leg out in back, count one - throw in front. count 2. keep left in front and turn on right to back of room. count 3 - run forward two steps. 4-5. Repeat with same foot and face front. (13-16.)
- Two eights (17-18.)
- Lunge on left foot to left on the syllables Al-ci - bi - a - des X - en - o - phon Jones, 4

Part 3.

- Partners skating position. Jump down and up. Left hand person does "Fly" turn in front of partner. Repeat. "Fly" turn from left to right each time. (1-4)
- Run forward, left, right, left, right heel, change and put left heel in front. Repeat with same feet. (5-8)
- Two "3s" and a seven. Repeat to right.
- Jump down, back to partner, clap hands. Jump down and turn face to partner and clap hands. Repeat. (13-16.)
- Squat down, slap knees with both hands. Hand together. Clap right hands across. Hands together, left hands across. Hands together. Both hands to partner. (17-18.)
- Clap knees. Own hands. Partner's R. with R. Own hands. Partner's L. with L. Both partners hands. Rise. (19-20.)

From Blackfriars
"Capturing Calypso" 1911.
H. RUSSELL STAPP.

STEP I.

INTRO.

Al - ci - bi - a - des X - en - o - phon Jones, 4

(19-20.)

STEP II.

5 His name would live to-day 6 if his weapons had been 7 bones. 8 He was 9 hip for a tip as he

STEP III.

STEP IV.

used to be a porter; at the height of the fight he would always beg for quater Dark horse of the Greeks

10 11 12 13 14

STEP V.

15 Kink-y hair and smoky cheeks; His battle cry was "Seven come eleven." Al-ci - bi - a - des Jones.

16 17 18 19 20

STEP VI.

“Alcibiades.”

Alcibiades can be danced by any number of couples. When given on a program it is well to use two or four couples, not more. The dance contains good rhythm and attractive figures and is not difficult. After the class has mastered their “3s,” “7s,” “8s” this dance may be presented. It is a good dance with which to open the second year’s work.

STEP I. PART ONE. (Measures 1 to 4.)

Face Audience. Do not join hands.

Drop into sitting position on heels. Press back of hands to chest, palms toward Audience, elbows high. Rise – Push hands toward Audience slowly and strongly. (Measure 1.)

Run toward Audience, three stiff high steps. (Measure 2.)

Repeat above action. (Measures 3 and 4.)

DIAGRAM of STEP I.

Meas. 1. Down. Face Audience. Sit on heels. Side view.

Meas. 2. Up. Rise & push arms forward slowly and with great strength. Run toward Audience. Stiff knees—high steps.

Meas. 3. Hold. REPEAT.

Meas. 4. R. L. R.

STEP II. PART ONE. (Measures 5 - 8.)

Face Audience – Stamp left and dance a “3” with right. Stamp left. (Measure 5.)

Face left and swing right over left. Place right heel on floor. (Measure 6.)

Face Audience – Stamp right and dance a “3” with left. Stamp right. (Measure 7.)

Face right and swing left over right. Place left heel on floor. (Measure 8.)

DIAGRAM of STEP II.

Meas. 5. Stamp L. Stamp left to left. Take weight.

Meas. 6. R. R. R. Step on left to left. Take weight. Skuff R. Swing right across left with skuff. Face left.

Meas. 7. L. Hop on L. L. Keep right extended across left with skuff. Face toward left. R. Heel. Hit right heel to floor.

Meas. 8. Hold. Stamp R. Stamp right to right. Take weight. L. L. L. Step on right to right. Face right. Skuff L. Swing left across right with skuff. Face right. Hop on R. Hop on R. Keep left extended across right toward right. L. Heel. Hit left heel to floor. L.L. Step 3.

STEP III. PART ONE. (Measures 9 to 12.)

Face Audience. { Dance two “3s” and a “7” – Begin with left foot. (Measures 9 and 10.)
Dance two “3s” and a “7” – Begin with right foot. (Measures 11 and 12.)

DIAGRAM of STEP III.

Meas. 9. L.L. L. - R.R.R. -

Meas. 10. L.L. L.R.R.R.R.L. -

Meas. 11. R.R.R. - L.L.L. -

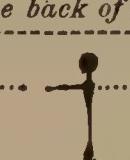
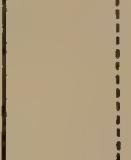
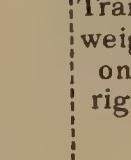
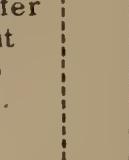
Meas. 12. R.R. R.L.L.L.L.R. -

STEP IV. PART ONE. (Measures 13 to 16.)

Face Audience. { Hop on right, point left heel to left. Draw right foot to left—take weight on right (Measure 13.)
Stamp left, take weight. Extend right toe to right—Turn to left with two pointings. Finish with weight
on right. (Measure 14.)

Face back of room. { Hop on right, point left heel to left. Draw right foot to left—take weight on right. (Measure 15.)
 Stamp left, take weight on left. Extend right toe to right — Turn to left with two pointings. Finish with weight on right. (Measure 16.)

DIAGRAM of STEP IV.

Meas. 13.				Meas. 14.				Meas. 15.				Meas. 16.																																																																																																																																																																
Hop.	L.	Draw.	L.	R.	R.	Hop.	L.	Draw.	L.	R.	R.	Stamp	R. toe	Extend	right toe to																																																																																																																																																													
Hop on supporting R.	Extend left heel to left in 2nd.	Draw R. to left.	Stamp left to left.	Extend R. toe to right. <u>No weight on right.</u>	$\frac{1}{2}$ turn to L. Pivot on supporting left.	Hop on supporting R.	Extend left heel to left in 2nd.	Draw right to left.	Stamp left to left.	Extend R. toe to R. <u>No weight on R.</u>	Extend right as turn $\frac{1}{2}$ to left.	Face Audience.	Face Audience.	Face back of room.	Face back of room.																																																																																																																																																													
<i>Face Audience.</i>																																																																																																																																																																												
   				   				   																																																																																																																																																																				<img alt="Front view diagram showing a stick figure with a dotted line from the left foot to the right toe, illustrating the movement for Meas.

STEP V. PART ONE. (Measures 17 and 18.)

Face Audience. { Dance a "7" with left foot. (Make rattle back of right foot.) (Measure 17.)
{ Dance a "7" with right foot. (Make rattle back of left foot.) (Measure 18.)

DIAGRAM of STEP V.

STEP VI. PART ONE. (Measures 19 and 20.)

Face Audience. Step back with right - Bring left back to right. Step forward with right - Bring left forward to right. (Measure 19.)
Arms extended. Jump high in air - Alight first on right, then left. (Measure 20.)

DIAGRAM of STEP VI.

Meas. 19.				Meas. 20.		
R.	L.	R.	L.	Jump.	R.	L.
Step right back of left and take weight. Lean forward.	Draw left back to right. Heels together.	Point right forward into 4th. Take weight.	Draw left forward to right. Heels together.	Jump in air.	Alight on right.	Bring left down in 4th position.

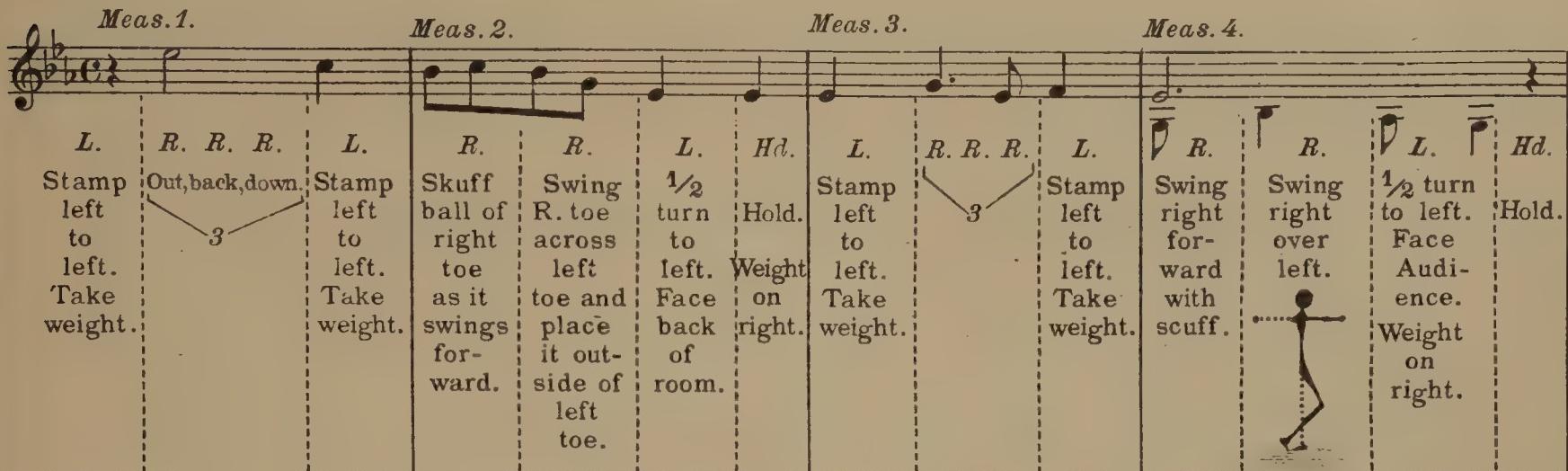
"ALCIBIADES" (Cont.)

STEP I. PART TWO. (Measures 1 to 4.)

Face Audience. { Stamp left and dance a "3" with right. Stamp left and swing right across left and turn to left. (Measures 1 and 2.) Shift weight onto right.

Face back of room. { Stamp left and dance a "3" with right. Stamp left and swing right across left and turn to left and face the Audience. (Measures 3 and 4.) Shift weight onto right.

DIAGRAM of STEP I.



STEP II. PART TWO. (Measures 5 to 8.)

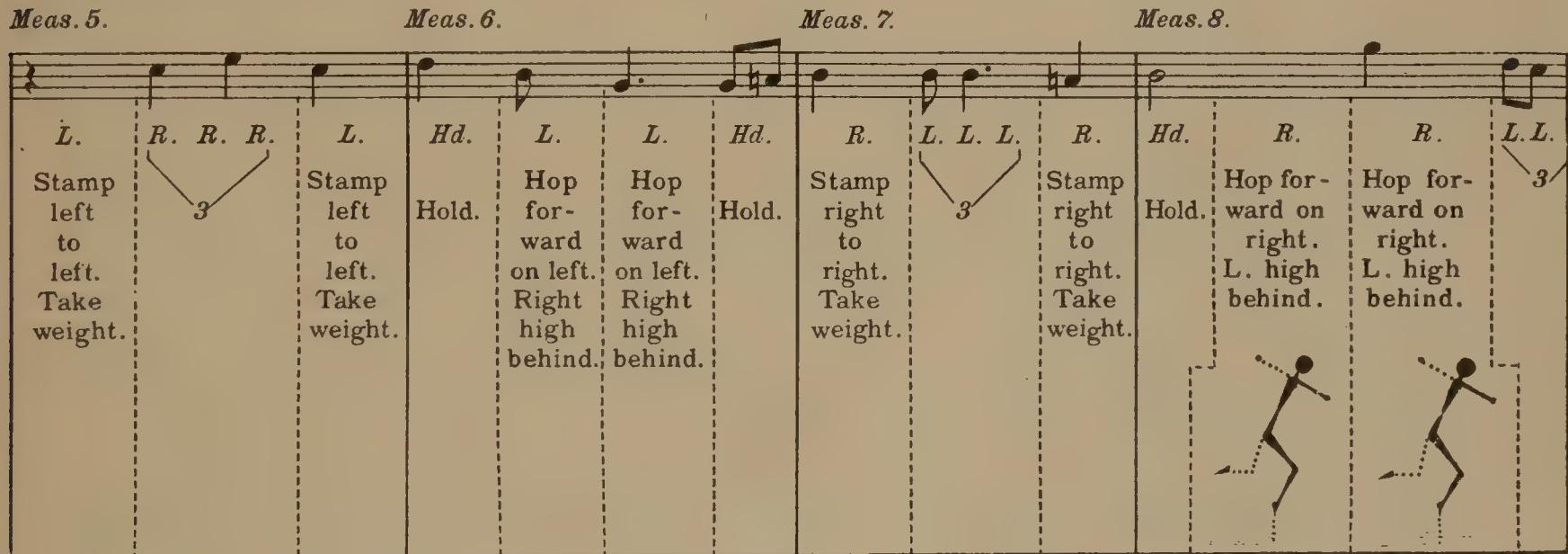
Face Audience. Stamp left, dance a "3" with the right, Stamp left. (Measure 5.)

Hold and hop forward twice on the left. (Lean forward, with right lifted high behind.) (Measure 6.)

Stamp right, dance a "3" with the left and stamp with the right. (Measure 7.)

Hold and hop forward twice on the right, lean forward, with left lifted high behind. (Measure 8.)

DIAGRAM of STEP II.



STEP III. PART TWO. (Measures 9 to 12.)

Face Audience. { Begin with left, dance two "3s" and a "7". (Measures 9 and 10.)

{ Begin with right, dance two "3s" and a "7". (Measures 11 and 12.)

DIAGRAM of STEP III.



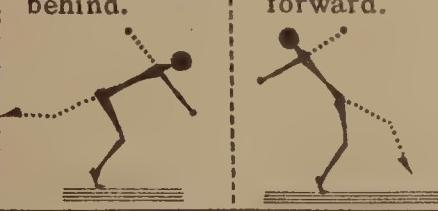
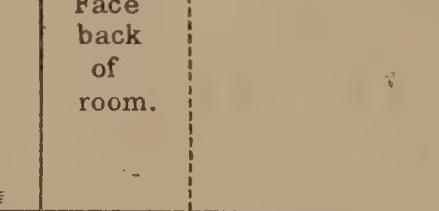
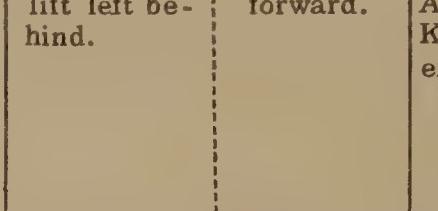
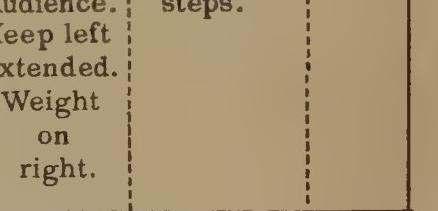
STEP IV. PART TWO. (Measures 13 to 16.)

Face Audience, weight on right foot. Lean forward and lift left leg high behind. (Beat 1 and 2.) Swing body backward and swing left leg forward. (Beat 3 and 4, Measure 13.)

Hop on right foot and turn body $\frac{1}{2}$ to right. Face back of room. (Beat 1.) (Keep left foot forward as though the extended foot were placed against the wall. The turn must be made without moving left leg.) Run forward two steps. (Beat 2 and 3, Measure 14.) Progress toward back of room.

Face back of room. Lean forward. Swing left foot backward.— Lean backward and swing left foot forward. (Measure 15.) Leave left foot forward and turn away from lifted foot and face Audience. (Beat 1.) Run forward two steps. (Beat 2-3, Measure 16.)

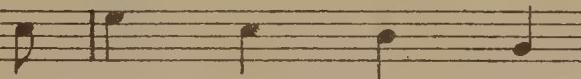
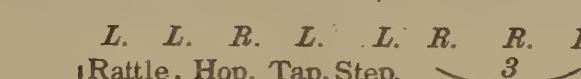
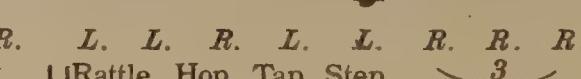
DIAGRAM of STEP IV.

Meas. 13.	Meas. 14.	Meas. 15.	Meas. 16.
<i>Swing L. Step on R. Swing L. Step on R.</i> Weight still on right. Lean forward and lift left behind.	<i>Turn R.</i> Swing body back. Extend left forward.	<i>L. R.</i> $\frac{1}{2}$ turn to right. Face back of room.	<i>Run toward back of room two steps.</i>
			
		<i>Swing L. Step on R.</i> Weight on right. Lean forward and lift left behind.	<i>Turn R.</i> Swing body back. Extend left forward.
		<i>L. R.</i> $\frac{1}{2}$ turn to right. Face Audience. Keep left extended. Weight on right.	<i>Run toward Audience two steps.</i>

STEP V. PART TWO. (Measures 17 and 18.)

Face Audience. { Dance "8" with left foot. (Measure 17.) For "8" See Explanation of Clogging Terms.
Dance "8" with left foot. (Measure 18.)

DIAGRAM of STEP V.

Meas. 17.	Meas. 18.
	
<i>L. L. R. L. L. R. R. R.</i> Rattle, Hop, Tap, Step.	<i>L. L. R. L. L. R. R. R.</i> Rattle, Hop, Tap, Step.
	
8	8

STEP VI. PART TWO. (Measures 19 and 20.)

Face left. { (Dancers stand in line.) Each dancer lean to left and hold in their left hand the lifted right foot of the dancer at their left. Hop off stage with big hops—
(Rhythm given below.) (Measures 19 and 20.)

DIAGRAM of STEP VI.

Meas. 19.	Meas. 20.
<i>Hop. Hop. Hold. Hold. Hop.</i> Hop on left. Hop on left. Hold Hop on left.	<i>Hold. Hop. Hop.</i> Hold Hop on left. Hop on left.
	

STEP I. PART THREE. (Measures 1 to 4.)

Progress from left side of stage, (where the dancers are at the close of Step VI, Part Two) to center of stage. Partners are in skating position, hands joined across.

Jump into sitting position on heels and arise. (Measure 1.)

Person furtherest away from center of stage use inside foot and take "Fly" turn across partner, retaining hands and move toward stage center. (Measure 2.)

Couple drop into sitting position on heels and up. (Measure 3.)

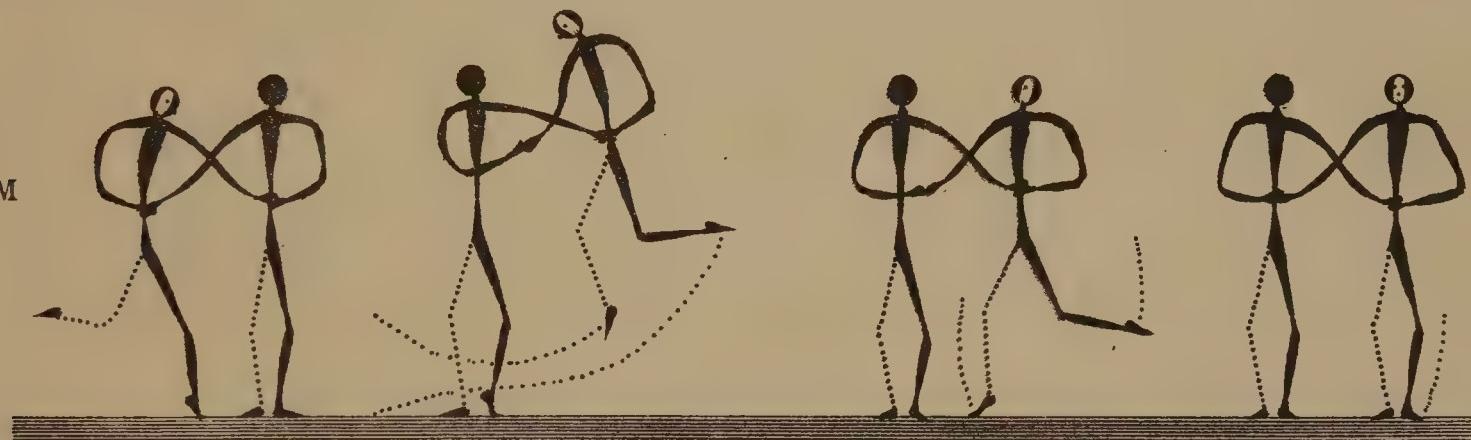
Person furtherest away from stage center use inside foot and take "Fly" turn across partner. (Measure 4.)

In the diagram for this step the dancer standing nearest the center of the stage when Part Three opens shall have a dark head, his partner a white head.

DIAGRAM of STEP I.

Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.
Down. Sit on heels. Hands crossed.	Up. Hold. Arise.	R. "FLY." White head steps on inside foot. Dark head stands still. Hands joined.	Hold. White head jumps in air across. Dark head stands still. A-lights on L (Turns toward partner.)
		Hold. Hands remain joined.	"FLY." Dark head steps on inside foot. White head stands still. Progress to stage center.

DIAGRAM
OF
"FLY."



STEP II. PART THREE. (Measures 5 to 8.)

Couple run forward (hands joined.) Beginning with left, three steps. (Measure 5.)

Point right heel forward. Change feet, point left heel forward. (Measure 6.)

Run forward three steps. Begin left. (Measure 7.)

Point right heel forward. Change feet, point left heel forward. (Measure 8.)

DIAGRAM of STEP II.

Meas. 5.	Meas. 6.	Meas. 7.	Meas. 8.
L. R. L. Three running steps forward. Hands joined. Knees stiff. Feet lifted high in front.	R. Point right heel forward. Bend left knee.	L. Hold. Point left heel forward. Bend right knee.	L. R. L. Three running steps forward. Hands joined.
		Hold. Bend right knee.	R. Point right heel forward.
			L. Point left heel forward.

STEP III. PART THREE. (Measures 9 to 12.)

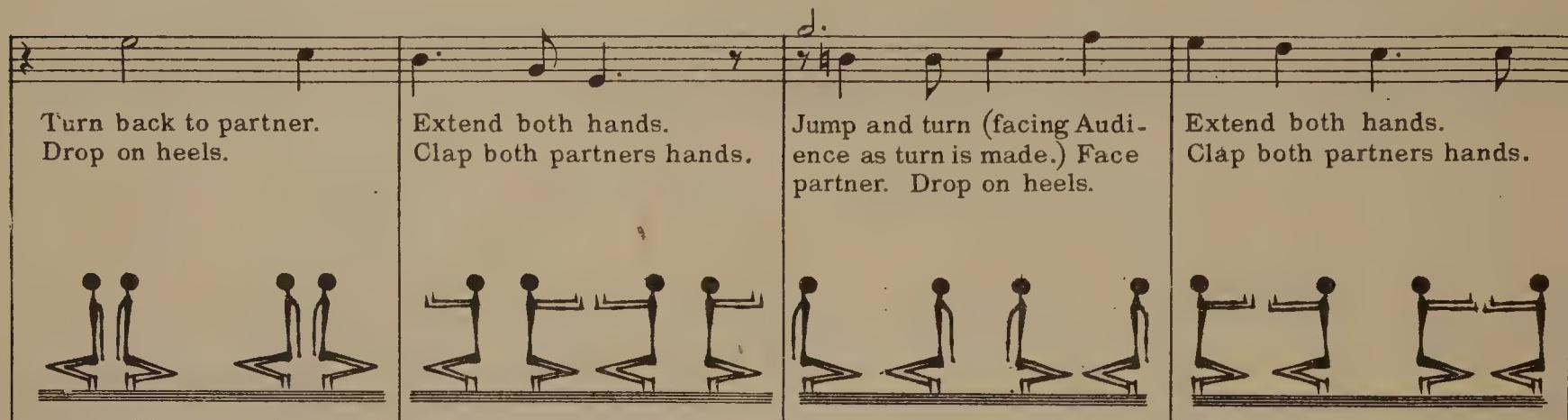
Face Audience. { Dance two "3s" (begin left) and a "7". (Measure 9 and 10.)
 { Dance two "3s" (begin right) and a "7". (Measure 11 and 12.)
 See Step 3, Part One or Step 3, Part Two.

STEP IV. PART THREE. (Measures 13 to 16.)

Jump into sitting position on heels. Turn back to partner. Clap new partner's hands (or if there is no one, extend hands on measure 14.) (Measures 13 and 14.)

Turn and jump into sitting position on heels. Face partner. Clap partner's hands. (Measures 15 and 16.)

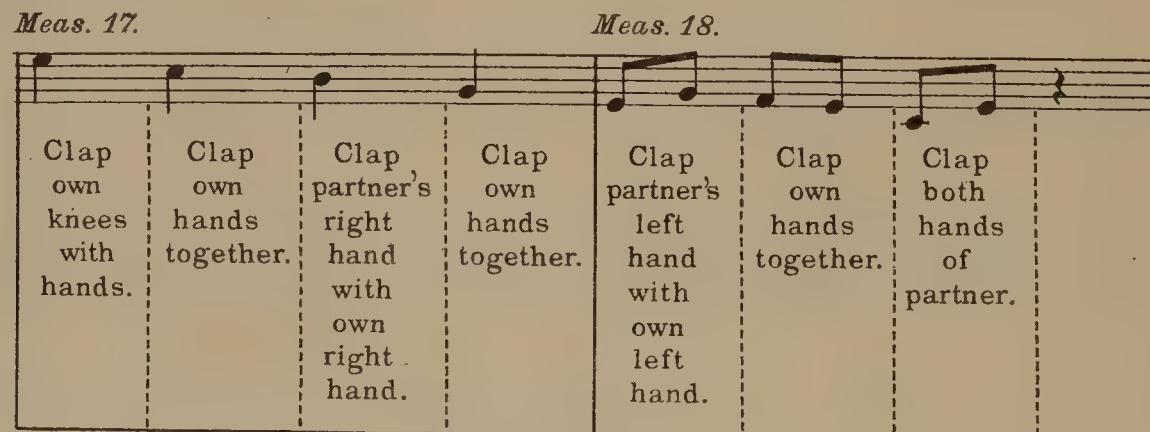
DIAGRAM of STEP IV.



STEP V. PART THREE. Measures 17 and 18.

Couples sitting on heels, facing. Clap hands. (Measures 17 and 18.)

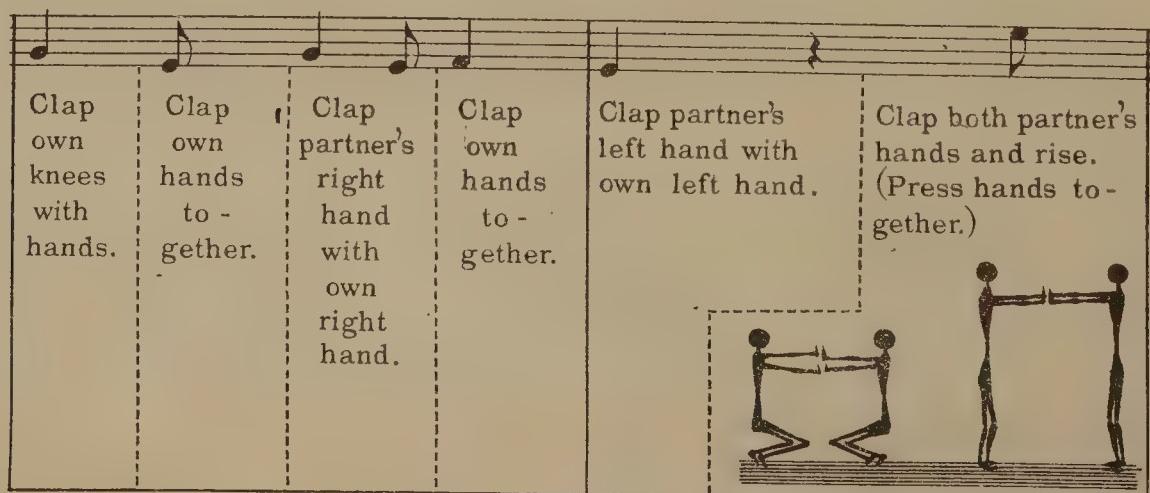
DIAGRAM of STEP V.



STEP VI. PART THREE. (Measure 19 and 20.)

Couples sitting on heels, facing. Clap hands. Look toward Audience. (Measures 19 and 20.) On last beat of Measure 20 press hands together and rise, look at Audience.

DIAGRAM of STEP VI.



Ruben Clog.

75

Formation. ③ ② ① →

KATHLEEN GRANT.
EARNESTINE BADT.
HELEN KEEFE.

STEP ONE. Inverted left toe at right toe. Hop on right. Left heel at right toe. Hop on right. (Beat one.) Step forward on left. (Beat two) (Meas. 1.) Repeat using inverted right toe, hop on left. Move toward center of stage for six measures. (Meas. 1 to 6.) Break "8" and "7" Begin with left foot. (Meas. 7 and 8.) (The regular "8" and "7" may be used as a break or the new break given below.)

Dancer number "one" enters with the above step (Meas. 1 to 6) and Break with right. (Meas. 7-8.) ③ ②-----① Number "one" stands still, facing the audience, while number "two" enters. Number "two" ③ -----② ① enters with same step. (Meas. 1 to 6 repeats.) Both dance break. (Measures 7 and 8.) Number "one" and "two" stand still while No. "three" enters. (Meas. 1-6.) All three Break. (Meas. 7-8.) -----③ ② ①

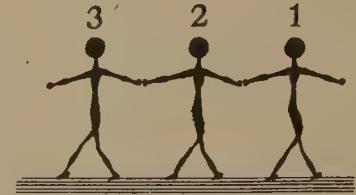
STEP TWO. All face audience. Dance eight counts in two measures. (Measures 1 and 2) thus:

Rest. Heels together. (Beat one and two, Meas. 1.) Tap right toe out to right side. (Beat three, Meas. 1.) Rest. (Beat four, Meas. 1.) Tap right heel out at right side. (Beat one, Meas. 2.) Rest. (Beat two, Meas. 2.) Tap right toe again out at right side. (Beat three, Meas. 2.) Rest. (Beat four, Meas. 2.) Left knee is bent while making taps and both hands extended over active foot. Dance "7" with right and make a quarter turn to left, away from partner on the seventh count. During the "7" step with the right foot back of the left on the third count, and with the left back of the right on the seventh count. Tap with left back of right on the third count. (Measures 3 and 4.) Dance a "7" with the left and make a quarter turn on the seventh count and turn back to audience. Place weight on right for eighth count. (Meas. 5 and 6.) Break left. (Meas. 7 and 8.) Repeat until partners have returned to original places. Repeat whole step— Start with left foot.

STEP THREE. Hop on right. Dance "3" with left. Swing right foot out in back backward and swing it back to left very quickly making a pendulum like swing with the right leg. (Beat one and two of Meas. 1.) Repeat with no hop, six times. (Meas. 1 to 3.) Dance a "7" with left foot. (Meas. 4.) Repeat starting with hop on left. (Measures 5 and 6.) On the third beat of meas. 6 stamp right and break with left. (Meas. 7 and 8.) Repeat. (Meas. 1 to 8.) Break with right.

STEP FOUR. Cross left foot over right. Make a quarter turn to right. (Beat one and two, Meas. 1.) Swing right over left and take weight on right. (Beat three and four, Meas. 1.) Dance a "7" with left. (Measure 2.) Swing right over left. (Measures 3 and 4.) Swing right over left. (Measures 5 and 6.) On the third beat of measure 6 stamp left Break with right. (Meas. 7 and 8.) Repeat all. (Measures 1 to 8.)

STEP FIVE. Exit step. Turn one quarter to right. Stand in line. Number three is the one nearest the exit and leads off. Dance a "3" with left. A "3" with right. A "3" with right. A "3" with left and step on left and hop twice. Repeat moving toward exit. (Meas. 1 to 6.) On third beat of measure 6 stamp left and break with right. (Meas. 7 and 8.)



NEW BREAK. Scuff left foot out. (Beat 1.) Scuff left foot back. (2.) Hop on right. (3.) Rest. (4.) Step on left. (5.) Rest. (6.) "3" with right. (7, 8-1.) "3" with left. (2, 3, 4.) Scuff right out. (5.) Scuff right back. (6.) Hold right toe on floor back of left foot. Transfer weight on it. Pull left foot up to right. (7.) Rest. (8.)

RUBEN CLOG.



Fig. 1



Fig. 2



Fig. 3



Fig. 5



Fig. 6



Fig. 7



Fig. 8

Halling

Step 1 Face partner. Step on outside feet, join hands shoulder high.

" 2 Thumbs in and out, elbows high, toes in, toes out.

" 3 Circle Cock fight hands on knees.

" 4 Hit knees on floor, holding hands (break your leg)

" 5 Own wrists together, index finger up and down.

Step 6 Sit on heels, join hands, change feet.

" 7 Windmill, with arms, going backward (falling down stairs)

" 8 Cart wheel.

" 9 High jump across partner, over and back. Go off the stage with Gotland step.

The musical score consists of three staves of music. The top staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (2/4). It features five measures, each with a vertical brace and numbered steps 1 through 5 above them. The middle staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature (2/4). It features five measures, each with a vertical brace and numbered steps 6 through 10 above them. The bottom staff starts with a treble clef, a key signature of two sharps (G#), and a common time signature (2/4). It features six measures, each with a vertical brace and numbered steps 11 through 16 above them.

HALLINGEN.

Scandinavian Folk Dance

POSITION:

This is danced by two gentleman facing front and standing side by side. As seen from the front "A" is at the right hand "B" at the left. "A" holds with his right hand the left hand of "B".

PART I. ENTRANCE STEP:

"A" and "B" place outside foot forward, toes turned slightly in and both leaning well over the supporting foot. With knee slightly bent, the inside legs are raised hip high backward with knees slightly bent, and with foot at right angle to the supporting foot. Raise arms at the same time backward shoulder high and straight.*

Picture 1-2

Beat 1 (measure 1) On second beat (measure 1) both dancers make a little hop on supporting foot, *Fig. II*. without changing their position. Dancers now swing the lifted leg forward to receive the weight, and swing their arms downward and forward until dancers are back to back and the inside foot has the weight and the outside foot is raised. First beat (measure 2). Jump on supporting foot. Beat 2 (measure 2). The dancers continue thus, alternately facing partner and turning their backs (meas. 1 to 15) On (meas. 16) the dancers face front and rest.

PART II. TOE, HEEL, STEP:

"A" raises the left heel and the right toe simultaneously, and turns left heel outward and right toe inward (Both toes are now pointing towards each other). At the same time both dancers raise their elbows shoulder high,* keeping hands together at chest. The toes of the left foot and the heel of the are now raised, and he turns simultaneously the right heel inward and the left toe outward. The heels are now together. At the same time he lowers his elbows to his sides.* These two turnings take one measure. "B" does the same only using opposite feet and moving right. This is repeated 16 times in all. (Measures 1 to 16). Gentleman are both facing front, "A" moving right, on the same line, but progressing from one to the other.

Picture 3

Picture 4

PART III. COCK FIGHT:

At the close of (measure 16), the gentleman quickly turn and face one another. They are standing 15 feet apart. In this step they will make a half circle, which will take them into their partner's place. Both gentleman now slide forward on to the right foot, bend the knee and bring the body as far forward as possible. The left leg remains straight behind with toe on ground, the hands firmly grasp the knees. (Beat 1, Measure 1). Remain in this position, lift the right toe, turning it to the right leaving weight on heels. (Beat 2, Measure 1). Repeat this step by standing erect and swinging forward the left foot. Do this seven times in all. (Measures 1 to 8). Dancers have now changed places.*

Picture 5

PART IV. BREAK YOUR LEG:

Both dancers jump up and take hands then sink down on right knee turning to the left. This makes partner's look away from one another. (Measure 1), leap into the air and drop on to the left knee looking to the right. (Measure 2). Continue this with one step in each measure. (Measures 9 to 15). On (measure 16) partners face one another with their side to the audience.

PART V. INDEX FINGERS:

Dancers advance towards each other with short jumping steps, keeping feet together and knees straight, two jumps to a measure, the fists are held close to the chest, with elbows raised shoulders high, the index fingers are left out of the fists, one pointing upward and one downward, mark the time of each hop by alternating the index finger first up and then down and keep the fists touching. (Measures 9 to 16).*

Picture 6

PART VI. RUSSIAN STEP:

The dancers join hands on last beat of (measure 16) and sink on to the heels of their left foot and push the right leg forward, kicking the heel on the floor with the knees straight (Beat 1, Measure 1). Change feet without rising (Beat 2, Measure 1). Continue this step twice in each measure. Turn slowly on spot in a half circle to the right. At the close of (measure 7) "B" has returned to his original place at the right hand of "A". Rest, standing erect (Measure 8).

Picture VII.

PART VII. WIND MILL:

Dancers move slowly apart by leaning backward and kicking forward first with their left foot then with their right foot, at the same time swinging their arms forward, backward and upward, like a wind mill. The arms make two circles in each measure, and the right and left foot are each used once in each measure. This step is continued from (measures 1 to 7). The gentleman are now quite far apart facing one another. Stand erect and rest (Measure 8).

PART VIII. CART WHEEL:

Both dancers place hands on own hips and step forward on to the right foot with a little stamp (Measure 9). They now turn cart wheels into one another's place. (Measure 10). On landing they face each other, and remaining in their place they lean well back and kick forward four times on spot, with swinging of arms as described in *Figure VII.* (Measures 11 and 12). Again stamp, this time with the left foot (Measure 13) and with cart wheel into starting place (Measure 14). Repeat the kicking and arm swinging (Measures 15 and 16). Do cart wheel back to back. Continue Cart Wheels off stage. **Picture VIII.**

Picture 8

Columbia Clog.

Arr. by ELIZABETH ROOT.
Suggestions of Steps, MURPHY-'05.

The musical score consists of three staves of music in 2/4 time, key of G major. The first staff starts with an introduction followed by measures 1 through 5. The second staff continues from measure 6 to 11. The third staff begins at measure 12 and ends at measure 16. Measures 7 and 8, as well as 15 and 16, are designated as 'Breaks' for clogging, with specific steps explained in the accompanying diagram.

Columbia Clog is a good clog for pupils who have mastered Buck and Wing - Lucy Mehring Clog, Sampson and University Clog. It contains interesting steps and figures and makes an attractive solo program dance.

BREAK FOR COLUMBIAN CLOG.

DIAGRAM OF BREAK. Measures 7 & 8 and 15 & 16. (See "8" and "7" - Explanation of Clogging Terms.)

Measure 7.	Measure 8.	Measure 15.	Measure 16.
$\overbrace{L \ L \ R \ L \ L \ R R R}$ Out Back Hp. Tap. Step. ("2") into ("3") 4th position back of right. Keep L. behind R. heel.	$\overbrace{L \ L \ R \ L \ L \ R R R}$ Out Back Hop. ("2") Tap. No weight. Step into 4th forward. Scrape right as it swings forward. Hop on L. Keep R lifted forward. Keep L. in front of R. toe.	$\overbrace{L \ L \ R \ L \ L \ R R R}$ "2" Hp. Tap. Step. ("3")	$\overbrace{L \ L \ R \ L \ L \ R R R}$ "2" Hop. Tap. Step. ("3") Scrape. Hop.

COLUMBIA CLOG (Cont.)

STEP ONE. "3's and 7's" and Break. Measures 1 to 16.

Face Audience. Stand with weight on right during introduction. Swing onto left with stamp on first count of Meas. 1.

"1" "3" "7" "3" "3" "7" "3" "3" "7", (Measures 1 to 6.) Break. (Measures 7 and 8.)

REPEAT. (Measures 9 to 16.)

DIAGRAM of STEP ONE. (Measures 1 to 4.)

The diagram shows a musical score for four measures. Measure 1 starts with an 'Intro.' section. The first measure has a 'Hold' with weight on the right, followed by a 'Stamp L. to left.' with a '3' underneath. The second measure is labeled 'Meas. 1.' and shows 'R. R. R.' with a '3' underneath. The third measure is 'Meas. 2.' and shows 'L. L. L. R. R. R. L.' with a '7' underneath. The fourth measure is 'Meas. 3.' and shows 'R. R. R.' with a '3' underneath. The fifth measure is 'Meas. 4.' and shows 'L. L. L. R. R. R. etc.' with a '3' underneath. Below the music, the steps are described: 'Swing right behind left.' for Meas. 2 and 'Swing left behind right.' for Meas. 4.

STEP TWO. "FALL DOWN STAIRS" and BREAK. (Measures 1 to 16.)

(See Explanation of Steps or "Lucy Mehring Clog" Step 2.)

- | | | |
|--------------------|--|--|
| Progress to right. | Face left, swing and face right. (Measure 1.)
Face right, swing and face left. (Measure 2.)
Face left, swing and face right. (Measure 3.)
Face right, swing and face left. (Measure 4.)
Face left and continue progressing to the right. (Meas. 5-6.)
Break. Face Audience. (Measures 7-8.) Finish Break with weight on left by dropping left foot to floor [and receiving weight | |
| | | |
| | | |
| | | |
| | | |
| Progress to left. | Face right, swing and face left. (Measure 9.)
Face left, swing and face right. (Measure 10.)
Face right, swing and face left. (Measure 11.)
Face left, swing and face right. (Measure 12.)
Face right and continue progressing to the left. (Measures 13 - 14.)
Break. Face Audience. (Measures 15-16.) | |
| | | |
| | | |
| | | |
| | | |
| | | |

DIAGRAM of STEP TWO. (Measures 1 & 2 and 5 & 6.)

The diagram shows a musical score for four measures. The first two measures are 'Meas. 1' and 'Meas. 2'. The third measure is 'Meas. 3' and the fourth is 'Meas. 4'. The steps are described in the table below:

	Meas. 1	Meas. 2	Meas. 3	Meas. 4
Hd.	L.	R.	L.	R.
Hold.	Place left behind right. Move to right. Arms over head. Lean back. <i>Move to right.</i>	Place right to right of left. Hands over head. Lean forward.	Cross left over right. Arms low. Lean forward.	Right to right. Arms low. Lean forward.
				Etc. for Measures 1 to 4, and Measures 9 to 12.

Progress to right. (Measures 5-6 and 7-8.)

Meas. 5.

The diagram shows a musical score for two measures. The steps are described in the table below:

	Meas. 5	Meas. 6	
L.	Place left behind right. Fall right. Arms over head. Lift R. high as left takes floor.	R.	Right behind left. Lift left high in front. Arms over head.
R.	Left behind right. Lift right high in front.	L.	Right behind left. Lift left high in front.
		R.	Left behind right.
		L.	Right behind left.

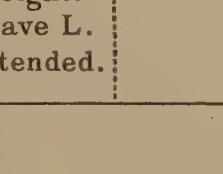
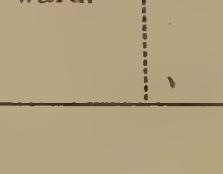
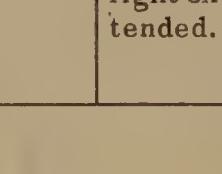
Below the table are two diagrams showing the movement of the legs and arms in a clog step. The first diagram shows the left leg lifted high and the right arm raised. The second diagram shows the right leg lifted high and the left arm raised.

COLUMBIA CLOG (Cont.)

STEP THREE. "LOG STEP" and pull forward. Break. (Measures 1 to 16.)

Face Audience. { Log Step—Move away from Audience on (Measures 1-3-5.) Pull forward (Measures 2-4-6.)
 (See *Cachucha, Step 7 - Vol. 1.*)
 BREAK. (Measures 7-8.)
 REPEAT. (Measures 9-16.)

DIAGRAM of STEP THREE.

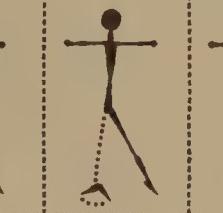
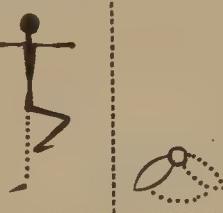
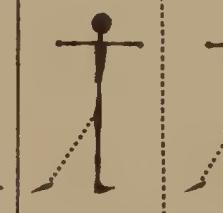
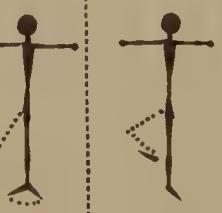
Intro.	Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.
Swing weight onto left foot. Lean forward. Lift right foot behind. Take weight. Leave L. extended.	Place right back into 4th position behind. Take weight. Leave L. extended.	Draw left to right. Weight on left. Step back on right. Lift left high behind.	Step up and out and high around right and extend it backward.	Leave left lifted and hop on right progressing forward.
				
				Etc.

STEP FOUR. "POINT and WALK UP STAIRS" and BREAK. (Measures 1 to 16.)

Face Audience and progress forward.

Point and walk up stairs. (Measures 1 to 6.) Break. (Measures 7 and 8.) REPEAT. (Measures 9 to 16.)

DIAGRAM of STEP FOUR. (Measures 1 and 2.)

Intro.	Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.
Swing weight on left.	Extend right toe into 2nd position.	Wiggle supporting left toe from R. to L. and back.	Bring in R. and take weight on right heel. (Step forward.)	Wiggle right toe.
				
				REPEAT — Progress forward. (In swinging out or in extended foot, use knee high quick step.)

STEP FIVE. "SMALL FALLING DOWN STAIRS" and BREAK. (Measures 1 to 16.)

Small Falling Down Stairs. (See Step Two, only use restraint.) Measures 1 to 6.

BREAK. Measures 7 and 8.

REPEAT. Measures 9 to 16.

STEP SIX. "CIRCLE" and BREAK. (Measures 1 to 16.)

Dance "3" "3" "7" "3" "3" "7"; "3" "3" "7" on spot in circle turning to left. (Measures 1 to 6.)

BREAK. (Face Audience.) (Measures 7 and 8.)

REPEAT turning in same direction. (Measures 9 to 16.)

COLUMBIA CLOG (Concl.)

STEP SEVEN. "WIGGLE STICK" and BREAK. (Measures 1 to 16.)

Wiggle Stick. *Slowly*, four times. (Measures 1 and 2.)Wiggle Stick. *Fast*, eight times. (Measures 3 and 4.)

Feet together. Jump and face left and jump and face right. (Measure 5.)

Feet together. Jump and face left and jump and face right. (Measure 6.)

Break. (Measures 7 and 8.) REPEAT. (Measures 9 to 16.)

DIAGRAM of STEP SEVEN. (Measures 1 to 4.)



DIAGRAM of STEP SEVEN. (Measures 5-6 and 13-14.)



STEP EIGHT. "DOWN THE FIELD" and BREAK. (Measures 1 to 16.)

Face left - Progress left. (Measures 1 to 6.)

(See Step 6 - University Clog.)

Break. (Measures 7 and 8.)

Face right - Progress right. (Measures 9 to 14.)

Break. (New) (Measures 15 and 16.)

(See Lucy Mehring Clog, last Step.)

DIAGRAM of STEP EIGHT. (Measures 1 to 6.)

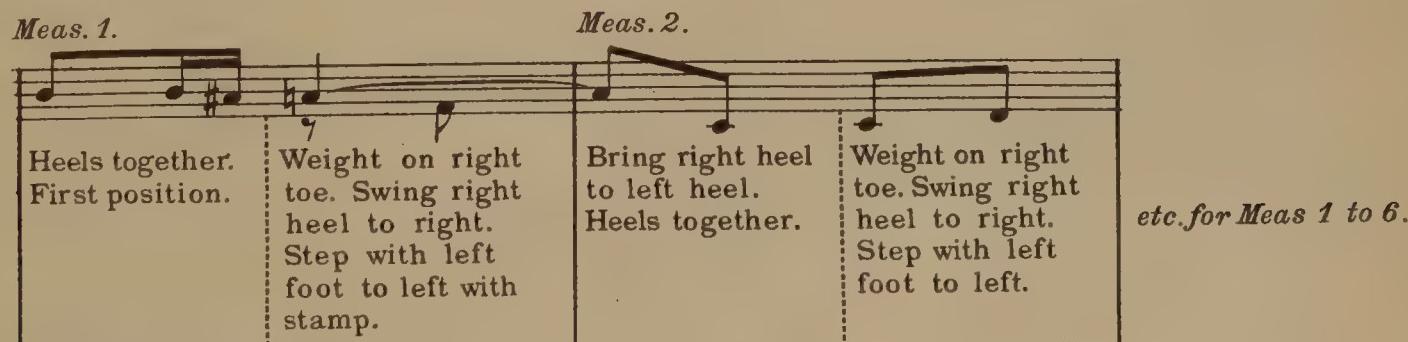
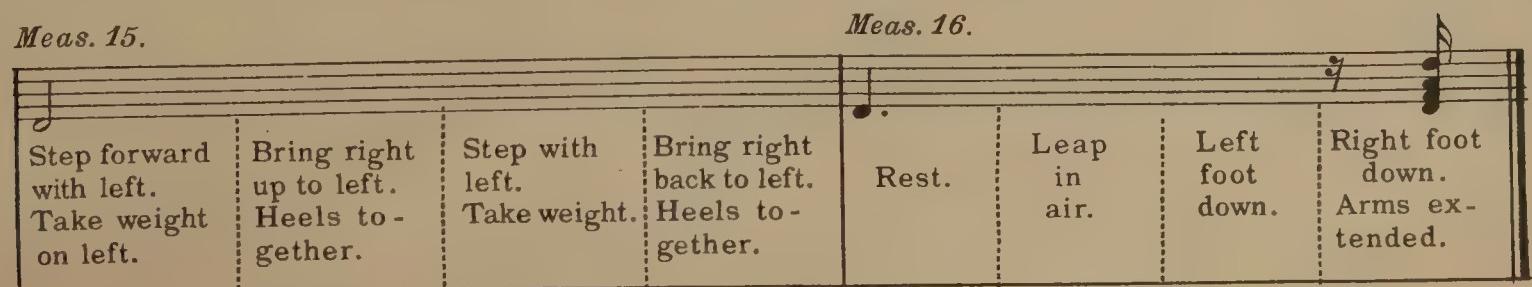


DIAGRAM of STEP EIGHT. (Measures 15 and 16.) New Break for finish of Dance.



Sampson Clog.

Sampson
Lynn, Mass. '06.

Intro.

SAMPSON CLOG.

This clog is difficult and should be given in High School or College only after one or two years of clogging. Break. "8" and "7²" (*See explanation of Clogging Terms.*) The break in Sampson is danced at the close of each step. Meas. 7 and 8. Teach the Break first. Teach it slowly, taking several lessons to both the "8" and the "7²". Work on the step and the rhythm until the pupil can join the "8" and the "7²" in perfect rhythm and up to time. Work slowly on the first step, put a little time on it at several lessons. Make the steps interesting but do not work too long on clog steps on any one lesson.

Know the dance yourself perfectly before presenting it to the class. Do not teach up to the edge of your knowledge, your pupils will feel it in your work for your teaching will be full of fear instead of joy. If you have a short period, twenty minutes or half an hour, put double time on the preparation of each lesson.

The Break.

Measure 7								Measure 8							
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	
Four and L. L. L. 2	One R. Hop.	and L. Tap.	Two L. Step.	and Three and R. R. R.	and R. 3	Four and L. L. 2	One R. Hop.	and L. Tap.	Two L. Step.	and R. Slip.	Three L. Dr. Heel.	and Four and R. R. 2			
Out. Back. Rattle left foot directly back of right heel.	Hop on right. Keep left lifted behind right heel.	Tap left toe on floor.	Drop left foot behind right heel.	Out. Back. Down. Dance a "3" with the right foot in front of left.		Out. Back. Rattle left foot in front of right toe.	Hop on right.	Tap left toe on floor.	Drop left foot forward with scraping sound.	Slip R. forward with sound.	Drop left heel on floor with click.	Hold. Start new step with lifted right foot behind left heel.			
	Keep left lifted behind right heel.	Tap right heel.	Drop right heel and take weight on left.			Keep left lifted in front of right toe.	Keep left lifted in front of right toe.	Drop right toe.	Keep weight on left toe.	Keep right toe and take weight on left.	(Finish with R. lifted forward.)				
	No weight on left.					No weight on left.	No weight on left.	Drop right toe.	Keep weight on left toe.	Keep right toe and take weight on left.					

This "8" is danced with the left foot back of the right foot - and with the right foot in front of the left for the last "3".

This "7" is danced with the left foot in front of the right foot.

STEP ONE. Face Audience, arms down. (Measures 1 to 8.)

"3" - "3" - "7" (Measure 1 and 2). In rattle of "7" swing active foot behind supporting foot.
 "3" - "3" - "7" (Measure 3 and 4.) "3" - "3" - "7" (Measure 5 and 6.) "8" - "7" Break. (Measure 7 and 8.)

DIAGRAM of STEP I.

DIAG
Intro.

Inter. Meas. 1. Meas. 2. Meas. 3. Meas. 4.

and. One and Two and. One and Two and. One and Two and. One and Two and.
R. R. R. L. L. L. R. R. R. L. L. L. R. R. R. L. L. R. R. R. L. R. R. R. L. R. R. R. R.

[“3”] [“3”] [“7”] [“3”] [“3”] [“7”] [“3”]

STEP TWO. Face Audience. Measures 1 to 8.

Move backward two steps. (Measure 1.) Beginning right.

Cross right foot behind left and progress to left. (Measure 2.)

Dance à "7½" (Measure 3.)

Dance a "7²". (Measure 4.)

Move backward two steps. (Measure 5.) Beginning left.

Cross left foot behind right and progress to right. (Measure 6.)

Break. "8" — "7²" (Measures 7 and 8.)

DIAGRAM of STEP II.

DIAGRAM OF STEP
Intro. *Meas. 1.*

Meas.3.

Star
"72"

Meas. 4.

SAMPSON CLOG (Cont.)

STEP THREE. Face Audience. (Measure 1 to 8.)

Seven start left foot. (Measure 1.) (Break of Step 2 ends with weight on right foot—Left is free for Step 3.)

Seven start right foot. (Measure 2.) Break. "8"—"7½" (Measures 3 and 4.) Double wing. (Measures 5 and 6.)

Break. "8"—"7½" (Measures 7 and 8.)

DIAGRAM of STEP III.

Meas. 1.

Meas. 2.

Meas. 3:

Meas. 4.

Meas. 5.

Meas. 6.

Meas. 7.

Meas. 8.

and. Hold.	One R.	and L.	Two R.	and. Hold.	One L.	and R.	Two L.	and. L.L.	One and Two and. R.L. L. R. R. R. L. L.	One and Two and. R. L. L. R. L.
Hold.	Swing R. o- ver L. into 5th position. Take weight on R.	Swing L. a- round R. with big sweep in- to 5th. (Like wing of bird.)	Swing R. forward and around left. (Like wing.)	Hold weight on right.	Swing left over right.	Swing right over left.	Swing left over right.	Do not take weight.	"8"	"7½"
								BREAK.		

Left behind.

Left forward.

On last count of
Break (Meas. 8) trans-
fer weight onto R. in-
stead of dropping L.
heel. This leaves left
free for Step 4.

STEP FOUR. Face Audience. (Measures 1 to 8.)

Three Hen scratches. (Measure 1.) One "4" and "1,2,3". (Meas. 2.) Three Hen scratches. (Meas. 3.) One "4" and "1,2,3". (Meas. 4.) Three Hen scratches. (Meas. 5.) One "4" and "1,2,3" (Meas. 6.) Break. "8" and "7½" (Measures 7 and 8.)

DIAGRAM of STEP IV.

Meas. 1.

Meas. 2.

and. Left is free because break ended with weight on R.	One L.	and R.	Two L.	and. R.	R.	One L.	R.	and L.	L.	Two R.	and. Hold.
Bring left to ground and take weight. Lift right slightly to R. with heel out. Like a hen scratching.	Swing right to ground and scratch with left.	Swing left to ground and scratch with right.	Tap with right in front of left toe.	Step on right. in front of left toe.	Tap with left in front of right toe.	Hop on left. in front of right toe.	Keep left lifted forward.	Tap with left in front of right toe.	Step on left. in front of left toe.	Tap with right in front of left toe.	Hold.

Meas. 3.

Meas. 4.

One R.	and L.	Two R.	and. L.	L.	One R.	L.	and R.	R.	Two L.	and. Etc.
Swing right to ground. Take weight. Scratch with left.	Swing left to ground. Scratch with right.	Swing right to ground. Scratch with left.	Tap with left in front of right. right toe.	Step on left in front of right. left toe.	Tap with right in front of left toe.	Hop on left. Keep right lifted forward.	Tap with right in front of left toe.	Step on right. Take weight on right.	Tap with left at toe of right. No weight.	REPEAT start- ing with left. Measures 5 and 6.
										Break: "8" and "7½" Measures 7 and 8.

SAMPSON CLOG (Concl.)

STEP FIVE. Face Audience. (Measures 1 to 8.)

Step, Hop, Rattle—Step, Hop, Rattle. (Meas. 1.) Step, Hop, Hop. (Meas. 2.) Break: "8" — "7". (Meas. 3 and 4.)

Step, Hop, Rattle—Step, Hop, Rattle. (Meas. 5.) Step, Hop, Hop. (Meas. 6.) Break: "8" — "7". (Meas. 7 and 8.)

DIAGRAM of STEP V.

	Meas. 1.								Meas. 2.		Meas. 3.		Meas. 4.	
Hold.	L.	L.	R.R.	R.	R.	L.L.	L.	L.	R.R.	L.R.R.	L.L.L.R.R.	L.R.R.L.R.	"8"	"7"
Hold.	Step on L. at side of R.	Hop on L. Right side lifted.	Rattle R. at side of left.	Step on R. at right side of L.	Hop on right. L. lift ed.	Rattle L. at side of R.	Step forward on left.	Hop on left. Pushing forward.	Hop on left. Pushing forward.	BREAK: (Measures 3 and 4.) Repeat for Measures 5 to 8 on last count of "Break" (Meas. 8) transfer weight on right instead of dropping left heel. This leaves right foot free for Step Six.				

STEP SIX. "TURN STEP." (Measures 1 to 8.)

Move to right. (Meas. 1.) Turn to right on spot— *Back to Audience*. (Meas. 2.) Dance with back to Audience. Break. (Meas. 3 and 4) *Break with right, weight on left.* With back to Audience move to right. (Meas. 5.) Turn to right on spot— *Face Audience*. (Meas. 6.) Face Audience. Break: (Meas. 7 and 8.) *Break with right, weight on left.*

DIAGRAM of STEP VI.

	Meas. 1.								Meas. 2.		Meas. 3.		Meas. 4.	
R.	L.	L.	R.	L.	R.	Turn.	Turn.	R.R.	L.R.R.	L.L.L.R.R.	L.R.R.L.R.	"8"	"7"	
Hop on right.	Bring L. to R.	Hop on left.	Extend R. heel into 2nd.	Draw L. to R.	Extend R. heel into 2nd.	Turn with swing $\frac{1}{4}$ to R.	Turn on R. heel.	BREAK.				Repeat—(Facing back of room.) Turn to right and face Audience for Break.		

"FLOP STEP." (Measures 1 to 8.)

STEP SEVEN. Dance with face to Audience. (Measures 1 to 4.)

Inverted toe beats. (Meas. 1, 2, 3.) Flop—Flop—Jump. (Meas. 4.) Turn back to Audience. (Meas. 5 to 8.)

Repeat above. (Measures 1 to 8.)

Dance with back to Audience. (Measures 1 to 4.) Turn and face Audience. (Meas. 5.) Progress toward Audience. (Meas. 6.)

Face Audience. Break. "8"—"7". (Measures 7 and 8.)

DIAGRAM of STEP VII.

	Meas. 1.								Meas. 2.		Meas. 3.		Meas. 4.	
Hold.	L.	R.	L.	R.	L.	R.	L.	R.	L. L.	R. R.	Both feet.			
Stand on right. (Left foot is lifted forward at finish of Break of 6th Step.)	Invert left toe at toe of right. quick motion. Lift high after touching ground.	Invert right toe at toe of left.	Invert left toe at toe of right.	Invert right toe at toe of left.	Invert left toe at toe of right.	Invert right toe at toe of left.	Invert left toe at toe of right.	Invert right toe at toe of left.	★Flop.	★Flop.	Jump.			

* **FLOP:** Strike floor with double sound as though sole of shoe were loose. *thus:* If the step is with the left foot, strike the ground with the ball of the left foot as it pushes forward and immediately hit the ground with it again, and take weight.

	Meas. 1.				Meas. 2.				Meas. 3.				Meas. 4.	
L.	B.F.	L. L.	R. R.	B.F.	R. R.	L. R. R.	L. L. L.	R. R.	R. R.	L. R. R.	L. R. R.	L. R.	"8"	"7"
Jump. Left foot forward.	Jump. Turn to right. Alight facing back of room. Feet apart.	Step toward back of room with flop.	Step toward back of room with flop.	Jump forward onto both feet. Feet apart.	Jump forward onto both feet. Feet apart.	BREAK. "8"—"7". Repeat. (Meas. 1 to 8.) Repeat step given above. Invert L.toe—Move away from Audience. (Meas. 1-4.) Turn to Audience. (Meas. 5.) Progress to Audience. (Meas. 6.) Break. "8"—"7" facing Audience. (Meas. 7 and 8.) Bow, or hold last position.								

Scotch Reel.

INTRO. (Meas. 1- 4.) Stand with feet in 5th position until last two beats of meas. 4. jump changing feet on these two beats.

$\times = \text{lady} \quad \times \circ \circ \times$
 $\circ = \text{man} \quad \circ 1 1 2 2$

REEL. (Meas. 1-4 and repeat): Begin dance with right foot, make a figure 8,

step used (step right (1) draw left up to right (2) step again with right (3) hop on right. (4) repeat using left foot) Two jumps on the last two counts as in the introduction. Men change places.

$\times \circ \circ \times$
 $1 2 1 2$

STEP 1. (Meas. 5-12) First step of Highland Fling. Right foot—"Easy Step" Swing free foot around the knee three times, change feet and repeat twice (three times in all and turn.) (Meas. 5-8)

Repeat starting left. (Meas. 9-12)

REEL. (Meas. 1-4 and repeat): Same as in Step 1 only men change places again.

$\times \circ \circ \times$
 $1 1 2 2$

STEP 2. (Meas. 5-12) 2nd Step of Highland Fling. Right foot side (beat 1) raise right foot to left knee (beat 2) right toe in front of left toe (beat 3) raise right foot to the left knee. (beat 4 meas. 5) Repeat with left (meas. 6) and right (meas. 7) "Down your own leg"— Right foot back of left with leap (beat 1 meas. 8) left back of right, with leap (beat 2 meas. 8.) Repeat with right and left (beat 3 and 4 meas. 8.) Quick change of weight and repeat whole beginnig left foot. (meas. 9-12)

REEL. (Meas. 1-4 and repeat): Same as in Step 1 only men change places again.

$\times \circ \circ \times$
 $1 2 1 2$

STEP 3. (Meas. 5-12) (8th Step of Highland Fling). Right foot side (beat 1) around left knee thus: (back, front and back) (beat 2-3-4 meas. 5) Right foot to the side (beat 1) and up to left knee (beat 2) cross right foot over in front of left (beat 3) and swing left foot around in 3rd position. (beat 4 meas. 6)

Quick change of weight and repeat with left foot (meas. 7-8) Repeat whole (meas. 9-12)

REEL. (Meas. 1-4 and repeat): Same as in Step 1 only men change places.

$\times \circ \circ \times$
 $1 1 2 2$

STEP 4. (Meas. 5-12) (4th Step of Highland Fling). Right foot side (beat 1) and up to left (beat 2) Touch right toe in front of left toe (beat 3) and extend right foot to the side very quickly (beat 4 meas. 5) "Rubber legs"—Step four counts (meas. 6) Thus: (Swing right foot in front of left, raising left heel (beat 1) lower left heel and raise right heel (beat 2) Repeat (beat 3-4) Quick change of weight and repeat with left foot (meas. 7-8) Repeat all (meas. 9-12) On the last count clap own hands— increase the tempo for the 5-6-7 and 8 step.

REEL. Fast (Meas 13-20) Same as in Step 1 only fast and men end facing each other.

$\times \circ \rightarrow \leftarrow \circ \times$
 $1 1 2 2$

STEP 5. (Meas. 13-20) Men do the 1st step of Shean trews—Thus: Pas de basque six times right then left— Change feet forward four times (right, left, right, left.)

REEL. Men swing around in a circle hook right arm and begin with right foot. Thus: Slide right (1) draw left up to right (2) step again with right (3) and hop right (4) repeat twice—jump on right (left foot high) jump on left (right foot high) and turn on jump, repeat to place.

Men change places and face lady of other couple. (meas. 21- 28)

$\times \rightarrow \leftarrow \circ \quad \circ \rightarrow \leftarrow \times$
 $1 2 1 2$

STEP 6. (Meas. 13-20) All four do the 3rd step of Shean trews—Thus: Touch right toe at left toe and extend right foot, backward pas de basque to the left 3 little steps (right back of left.)

Repeat with left, right, and left foot.

REEL. Men swing women as the men did alone in Step 5. Women finish step in the center. (meas. 21- 28) and face each other.

$\circ \rightarrow \leftarrow \times \quad \times \rightarrow \leftarrow \circ$
 $2 2 1 1$

STEP 7. (Meas. 13 - 20) Women repeat Step 5.

REEL. Women turning women and finish facing your partner. (meas. 21- 28)

$\circ \rightarrow \leftarrow \times \quad \times \rightarrow \leftarrow \circ$
 $2 2 1 1$

STEP 8. (Meas. 13 - 20) All four do the 3rd Step of Shean Trews as in Step VI.

REEL. Men swing women as the men did alone in Step 5.

All finish in orriginal places. Face front in a straight line and bow toward audience.

HINMAN GYMNASTIC DANCING.
Chicago.

Scotch Reel.

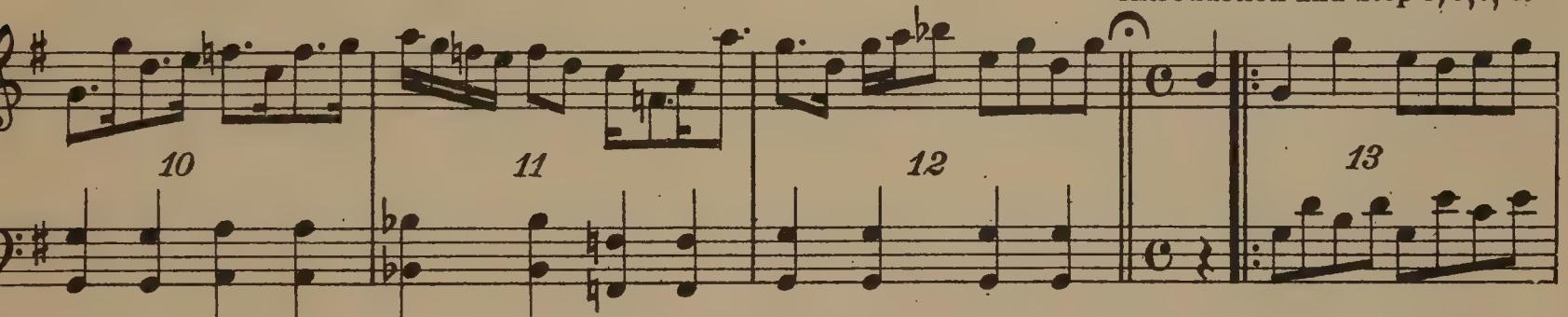
INTRODUCTION and REEL



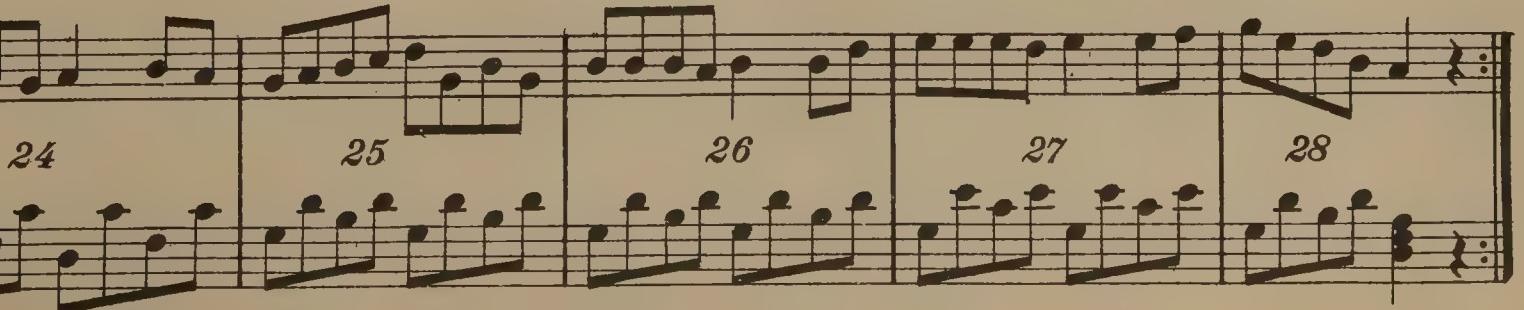
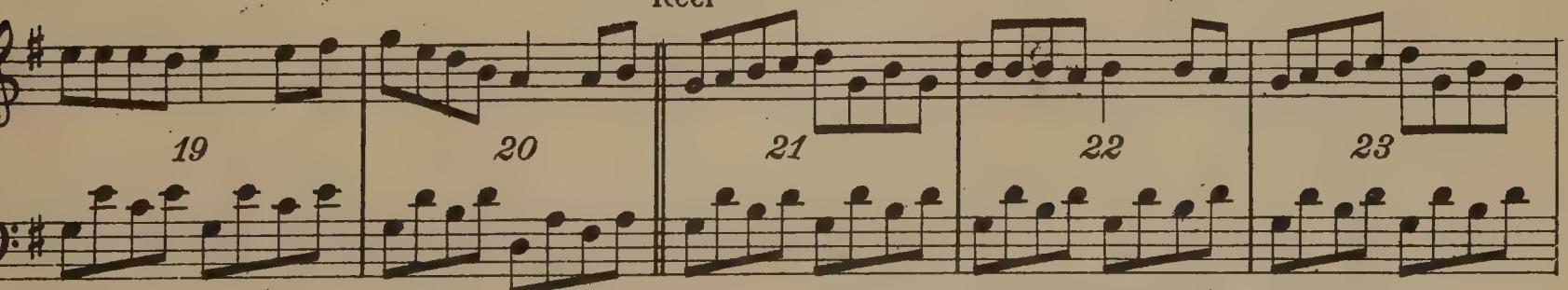
Step 1, 2, 3, 4.



Introduction and Step 5, 6, 7, 8.



Reel



Dublin Jig.
IRISH

Gaelic League Dublin '05

To be danced in couples facing one another, or a long line of couples facing one another.

O +
O +
O +

Formation—Face your partner, standing well apart. Men's hands at side, women hold edge of apron.

Step 1. Women's step:



DUBLIN JIG

Jump lightly on to left foot toward left (first beat of meas. 1) Bring right foot in front of left and transfer weight upon it (beat 2 of meas. 1) Transfer weight back to left foot (beat 3 of meas. 1) Rest (beat 4 meas. 1) Repeat to right jumping toward your right with the right foot (meas. 2) Repeat 6 times in all (meas. 1-6) Step back on to left and hop (beat 1 & 2 meas. 7) Step back on to right foot and hop (beat 3 & 4 meas. 7) Stamp feet, left-right-left, rest (meas. 8) Repeat this entire step, only beginning right foot (meas. 9-16) and jumping toward right and coming toward partner finishing in your original place on meas. 15-16

Men's Jig step: "Sevens"

With left strike out and back (4th beat of introductory meas.) Step on left and strike out with right (beat 1 meas. 1) Strike back with right and step on right (beat 2 meas. 1) Step on left (beat 3 meas. 1) This step is called a "Seven" because one counts seven and rest on the 8. Repeat with right foot to right (beat 4 meas. 1) and (first three beats of meas. 2) Repeat 6 times in all (meas. 1-6) Step back on left and hop. Step back on right and hop (meas. 7) Use Jig step described above for men.

Repeat entire step beginning with right foot, to right (meas. 9-16) only advance on meas. 15-16, which brings you back to your original place.

Step 2. "Diamond" Women's part:-

Swing left foot forward and across right foot toward right and shift weight upon it (beat 1 meas. 1) Draw up right and transfer weight on to it (beat 2 meas. 1) Transfer weight back to left (beat 3 meas. 1) Rest (beat 4 meas. 1) Swing right toward left (which will take you half around your partner) (beat 1 meas. 2) Draw up left and transfer weight upon it (beat 2 meas. 2) Transfer weight back on to right (beat 3 meas. 2) Rest (beat 4 meas. 2) You are now in your partner's place standing back to back. Start back by placing left foot backwards to right (meas. 3) (See description meas. 1 step 2) Right foot to left (meas. 4) (See description meas. 2/step 2) You are now in your original place facing your partner. Swing right foot to right (meas. 5) (See description meas. 2 step 2) You are now in your partner's place as before, only you have come around the other side of the Diamond and are again back to back with your partner. Start back to your own place, step left hop, step right hop, (meas. 7) and execute opening step of figure 1 (meas. 8) Repeat entire step (meas. 9-16) only start to the right with the right foot.

Men's Part:- Execute the same design as the women, moving at the same time she does using the opposite side of the diamond, going to your left when she goes to her left and going to your right when she goes to her right.

Step 3. "Arches" Women's Part:-

Women join hands and form arches. Move toward men's line and pass their partner with right shoulders touching. Use skip step. Step on left, hop, step on right, hop (meas. 1) Step on left, hop (beat 1 & 2 meas. 2) Jump on to both feet and rest (beat 3 & 4 meas. 2) Step back starting left foot using same step (meas. 3-4) Repeat step (meas. 5-8) begin on the left foot and pass partner with right shoulders touching. Women now place hands on own hips and the men form arches and the ladies skip forward under the arches and back. (meas. 9-16)

Men's Part:- Men follow the description given for the women (meas. 1-8) only place hands on own hips and pass under the arches. First right shoulders touching, then left. From meas. 9-16 men form arches and Repeat the above step.

Step 1. "Half Moon" and "Threes" Men and Women's Step:- You are facing your partner at the opening of the step. On the last beat of the introductory measure and the first beat of meas. 1 both men and women swing to their own left on spot by placing all their weight on the right foot and with the left foot make a half moon to the left. This leaves the partners back to back. Stamp and transfer weight on to left (beat 3 meas. 1) Strike out and back with right foot (beat 4 meas. 1) Stamp right and transfer weight on to it (beat 1 meas. 2) This step is called a "Three" because one counts three and rests on 4. Strike left out and back (beat 2 meas. 2) Stamp left and transfer weight on to it (beat 3 meas. 2) Repeat half moon by turning to right and using the right foot which brings the dancers back over the same half circle and leaves them facing one another. (meas. 3-4) Once more swing to your own left (meas. 5-6) and execute the next two measures with back to partner and going away from one another. Thus:- Step right hop on right, step left hop on left (meas. 7) Use Jig step for meas. 8.

HINMAN GYMNASTIC DANCING.

Chicago.

DUBLIN JIG (Continued)

Repeat this entire step (meas. 9-16) beginning with left and turning to left and coming toward partner on measures 15-16.

Step 5. "Inverted Toe." Men and Women's Step:- This step brings partners towards one another. They link right arms and swing first toward and then away from one another. They drop arms and continue in the same direction by passing each other right shoulders touching, and finish by retracing their steps into their original position; Stamp left and transfer weight on to it (beat 1 meas. 1) Swing right foot forward and place toe on the floor, heel well turned out (beat 3 meas. 1) Advance by lifting right toe and placing right foot on the floor and transferring weight on to it (beat 1 meas. 2) Swing forward left foot and place left toe on floor, heel well turned out, (beat 3 meas. 2) Stamp left, transfer weight on to it, and with your own right arm hook partner's right arm (beat 1 meas. 3) Both dancers lift right foot high behind and swing forward (beat 3 meas. 3) Bring right feet down and tap floor directly under joined right arms (beat 1 meas. 4) Both lean backward and swing free right foot forward, arms still hooked (beat 3 meas. 4) Drop right arm, continue to advance in original direction passing beyond partner. Stamp right foot and transfer weight upon it (beat 1 meas. 5) Swing left foot forward, place left toe on the floor, heel well turned out, look backward over your right shoulder and nod at your partner (beat 2 meas. 5) Stamp left foot, transfer weight upon it (beat 1 meas. 6) Swing right foot forward, place right toe on floor, heel well turned out, and look back over left shoulder and nod at partner (beat 2 meas. 6) Move backward toward partner by stepping back on to right foot— Hop right, step back on to left, hop left (meas. 7) You are now facing your partner in your original place. Both do "Jig Step" for meas. 8. Repeat entire step, beginning with the left foot. (meas. 9 - 16)

Step 6. Men and Women's Part:- Jump toward partner and offer both hands (beat 1 meas. 1) (partners retain hands all through this step) Jump away from your partner as far as joined hands will permit. (beat 3 meas. 1) Double time, jump forward, jump back, jump forward, rest. (meas. 2) Repeat above but start by jumping backward. (meas. 3-4) Repeat first two steps by using measures 5-6. Jump and land with feet apart (beat 1 meas. 7) Jump and bring feet together (beat 3 meas. 7) Clap own hands (or if two girls are dancing together lean forward and kiss partner) (beat 1 meas. 8) Bow (beat 3 meas. 8)

Dublin Jig.

(Hornpipe.)

Gaelic League.
Dublin '05.

First Tuttle Clog.

1. Hop "3" "3" "7?" Break. Repeat. (Meas. 1 to 16.)
 2. Fall down stairs to left in circle 7 counts. Break.
 Buck and Wing 4th step, Break. (Meas. 1 to 16.)
 3. Screw. Repeat. (Meas. 1 to 8.)
 4. Sink on right foot, step to left and go in circle
 digging with heel. Break. Repeat. (Meas. 9 to 16.)
 5. Fall down stairs three counts. Hop, step, click heels,
 step, click heels. No Break. (Meas. 1 to 16.)
6. Spin and "7?" Break. (Meas. 9 to 16.)
 7. Step, hop, stamp, stamp, scuff, slap, pirouette.
 Repeat three times and Break. (Meas. 1 to 8.)
 8. Right foot free, cut out left, leap on left to right
 and face back of room. "3" right, stamp, stamp,
 Break. Repeat. (Measures 9 to 16.)

The musical score consists of three staves of music in 2/4 time, key of G major. The first staff covers measures 1-5. The second staff covers measures 6-10, with a bracket labeled "Break starts." above measure 6. The third staff covers measures 11-16, with a bracket labeled "Break starts." above measure 11. The music is primarily composed of eighth and sixteenth notes, with bass line chords provided.

TUTTLE.

Tuttle is an easy clog to master if the student has first mastered Buck and Wing, Lucy Meh-ring Clog, Murphy and Sampson. It is an interesting clog for the student and makes a good program dance when given as a solo.

STEP ONE. (Measures 1 to 16.)

Face Audience. { Hop. "3" "3" "7". (Measures 1 and 2.) "3" "7" "3" (Measures 3 and 4.)
 "3" "3" "3". (Measures 5 and 6.) BREAK. (Measures 7 and 8.)
 REPEAT. (Using same foot.) (Measures 9 to 16.)

DIAGRAM of STEP ONE. (Measures 1 to 8.)

The diagram illustrates the clog steps for Step One across nine measures. Measure 1: Hop on left. Measure 2: R.R.R. Measure 3: L.L.L. Measure 4: R.R.R.L.L.L. Measure 5: R. Measure 6: L.L.L. Measure 7: R.R.R., Rop on R., Tap left behind. Measure 8: Step on left, R.R.R., L.L., Rop on R., Tap left. Measures 9-16 continue the sequence: Push right forward, Drop left heel, Hop etc. on left.

FIRST TUTTLE CLOG (Cont.)

STEP TWO. (Measures 1 to 16.)

Fall down stairs. Seven counts. Complete circle on spot to right. (Measures 1 and 2.) Break. (Measures 3 and 4.)

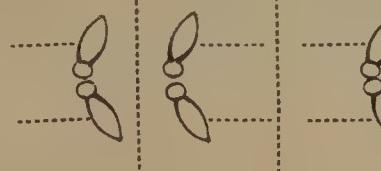
Repeat step. Complete circle on spot turning to left and Break. (Measures 5 to 8.)

Move to right using 4th step Buck and Wing. (Measures 9 and 10.) Break. (Measures 11 and 12.)

Move to left using 4th step Buck and Wing. (Measures 13 and 14.) Break. (Measures 15 and 16.)

DIAGRAM of STEP TWO. (Measures 1-4 and 9-12.)

Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.
R. foot behind L. Arms up. Face right.	Left behind. Continue turning right. Arms up.	Right behind left. Arms down. Turn right.	Right behind left. Arms up. Turn right. <i>L.L.</i> R.L.L.R.R.R.L.L. 8 R.L.L.R. 7 L. Hold. Drop left heel. Leave right foot lifted.
Count 1.	Count 2.	Count 3.	Count 4. Count 5. Count 6. Count 7. Repeat, turning left.

Meas. 9.	Meas. 10.	Meas. 11.	Meas. 12.
Jump. Heels together. Face R.	Right foot forward 5th position.	Left foot forward 5th position. Jump forward. Heel together. <i>L.L.</i> R.L.L.R.R.R.L.L. 8 R.L.L.R. 7 L. Hold. Right foot lifted forward.	Turn is left on jump and repeat step using L.R. L. (Meas. 13 to 16.)
 Progress to right.			

STEP THREE. "SCREW." BREAK. (Measures 1 to 8.)

Face Audience. {Screw. (Measures 1 and 2.) Break. (Measures 3 and 4.)

{Screw. (Measures 5 and 6.) Break. (Measures 7 and 8.)

DIAGRAM of STEP THREE. (Measures 1 to 4.)

Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.
Step on left to left. Invert and Screw R. toe at toe of left.	Step on right in 1st position. Invert and Screw L. toe at toe of R.	Step on left in 1st position. Invert and Screw R. toe at toe of left. <i>L.L.</i> R.L.R.R.R.R.L.L. 8 R.L.L.R. 7 L. Hold. Leave right lifted.	

STEP FOUR. "SINK and DIG." BREAK. (Measures 1 to 16.)

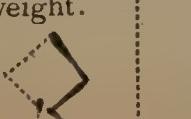
Go in circle to right. (Measures 1 to 8.) Go in circle to left. (Measures 9 to 16.)

Face Audience. {Sink, Rise, Step, Rattle. (Measure 1.) Sink, Rise, Step. (Measure 2.)

{Break. (Measures 3 and 4.) REPEAT. Turn to right in circle on spot. (Measures 5 to 8.)

REPEAT. Turn to left in circle on spot. (Measures 9 to 16.)

DIAGRAM of STEP FOUR. (Measures 1 to 4.)

Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.
Step on R. and bend R. knee. R. foot has weight. 	Rise. L. foot held at R. ankle. Step on left. Rattle right. (Weight remain on left.) Sink on left. Rise. (Weight still on left.) <i>L.L.</i> R.L.L.R.R.R.R.L.L. 8 R.L.L.R. 7 L. Hold.		

FIRST TUTTLE CLOG (Concl.)

STEP FIVE. "FALL DOWN STAIRS, CLICK HEELS." (Measures 1 to 8.)

Face Audience. (Also may be danced turning completely to right on spot.)

Fall down stairs. (Measure 1.) Click heels. (Meas. 2.) Fall down stairs. (Meas. 3.) Click heels. (Meas. 4.) } For both Steps
 Fall down stairs. (Measure 5.) Click heels. (Meas. 6.) Fall down stairs. (Meas. 7.) Click heels. (Meas. 8.) } see "Explanation
 of Terms."

DIAGRAM of STEP FIVE. (Measures 1 to 4.)

Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.
R. Right back- ward. Arms up.	L. Left back- ward. Arms up.	R. Right back- ward. Arms down.	Hold.

Hop.
Hop on right.

Step.
Step on left across right.

Click heels.
Click heels together at right. Alight weight on L. R. pointing to right.

R.
Right back-
ward.
Arms up.

L.
Left back-
ward.
Arms up.

R.
Right back-
ward.
Arms down.

Hold.

Hop.
Hop on right.

Step.
Step on left across right.

Click heels.
Click heels together at right.

STEP SIX. "SPIN" and "7" (Measures 9 to 16.)

(Sink and Spin slowly on left heel on spot to right. (Measure 9.) "7" (Measure 10.)

(Careful to sink and rise in exact rhythm.)

Face Audience. Sink and Spin to left—on right heel. (Measure 11.) "7" (Measure 12.)

Sink and Spin to right—on left heel. (Measure 13.) "7" (Measure 14.) Break. (Measures 15 and 16.)

DIAGRAM of STEP SIX. (Measures 9 to 16.)

Meas. 9.	Meas. 10.	Meas. 11.	Meas. 12.
Sink. Bend left knee.	Spin. Turn to right. Spin completely around on spot on left heel. Arms out.	R. R. R. L. L. L. R. Hd. 7	Sink. Bend right knee. Spin completely around on spot on right heel. Arms out.

L. L. L. R. R. R. L. Hd.
7 etc.

STEP SEVEN. "STEP and PIROUETTE" (Measures 1 to 8.)

Step and pirouette. (Measures 1 to 6.) Break. (Measures 7 and 8.)

DIAGRAM of STEP SEVEN. (Measures 1 to 4.)

Meas. 1.	Meas. 2.	Meas. 3.	Meas. 4.
Step on right to right.	Hop on right. Stamp left to left. Stamp right to right.	Push left forward. Draw L. back with slap across R. Place L. toe across R. in instep. Pirouette to right in circle on spot.	Step on left to left. Hop on left. Stamp right to right. Stamp left to left.

Push right forward. Draw right back. Place right toe over left instep. Pirouette to left in circle on spot.

STEP EIGHT. "LEAP - TURN" (Measures 9 to 16.)

Leap turn. (Measures 9 and 10.) Face back of room. Break. (Measures 11 and 12.)

Leap turn. Face Audience. (Measures 13 and 14.) Face Audience. Break. (Measures 15 and 16.)

DIAGRAM of STEP EIGHT. (Measures 9 to 12.)

Meas. 9.	Meas. 10.	Meas. 11.	Meas. 12.
Cut out left. Leap on left. Cross left over right. Turn to right.	R. R. R. 3	L. Stamp left. R. Stamp right.	L. L. R. L. R. R. R. L. L. 8

Face back of room. Face back of room.

R. L. L. R. L. Hold.
7



Greek Dance.

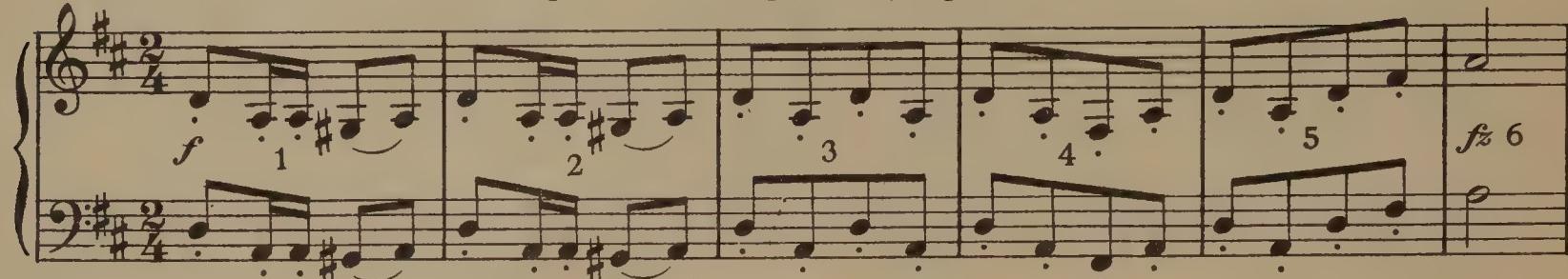
Ode to the Olympic Games

Illustrations & Description Pages 40-41 & 42.

PART I: "SPEAR AND SHIELD." Step 1 and step 4.

MARCH MILITAIRE.
FRANZ SCHUBERT.

PART IV: "DISCUS THROWING." Step 19. Pick up Discus, step 22.



"CHARGE" Step 2 and 5.

"THROWING DISCUS" Step 21.

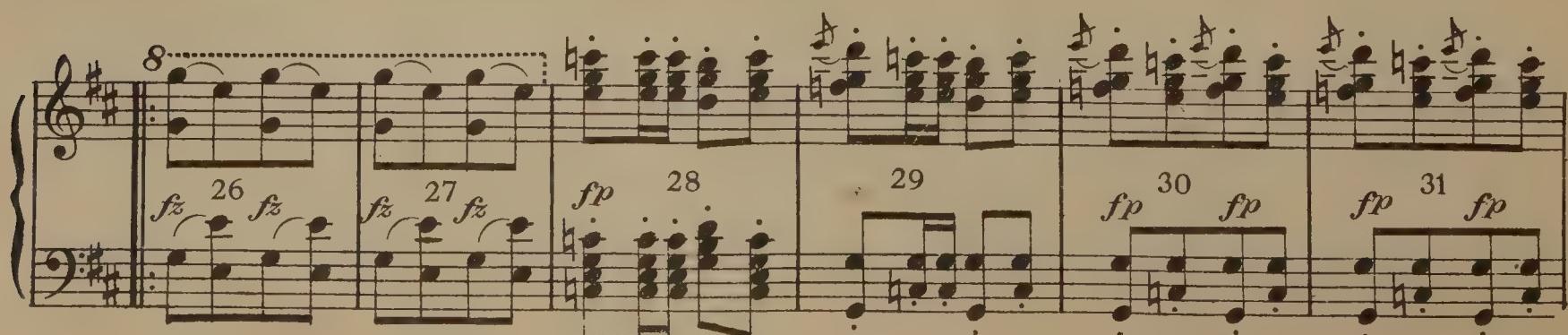


"RETREAT" Step 3 and 6.



"COMBAT"
Step 7 and 10.

PART V: BOW.
Step 23.



"CREEP STEP" Step 8 and 11.

Musical score for "CREEP STEP" Step 8 and 11. The score consists of two staves (treble and bass) in common time, with a key signature of one sharp (F#). Measure numbers 32 through 37 are shown. The music features eighth-note patterns with dynamic markings *p* and crescendos indicated by arrows above the notes.

"FINAL COMBAT" Step 9.
"RACE" Step 12.

Musical score for "FINAL COMBAT" Step 9 and "RACE" Step 12. The score continues on two staves. Measures 38 through 43 are shown, with dynamic markings *f*, *ff*, and *fp*. Measure 41 includes a dynamic marking "8.....". Measure 42 has a dynamic marking "42". Measure 43 ends with a fermata.

"ADVANCE" Step 13.

Musical score for "ADVANCE" Step 13. The score continues on two staves. Measures 44 through 49 are shown, with dynamic markings *p* and *fp*.

"RETREAT" Step 14.

Musical score for "RETREAT" Step 14. The score continues on two staves. Measures 50 through 55 are shown, with dynamic markings *cresc.*, *f*, and *fz*.

Step 16.

Musical score for Step 16. The score continues on two staves. Measures 56 through 61 are shown, with dynamic markings *fz* and *ffz*.

Step 15.

Musical score for Step 15. The score continues on two staves. Measures 62 through 68 are shown, with dynamic markings *fz*, *ffz*, and *ff*. The score concludes with a "Fine." marking.

PART II: "CHARIOT RACE."

Step 16 and 17.

Musical score for Part II, Step 16 and 17. The score consists of two staves. The top staff is in common time (indicated by '2/4') and the bottom staff is in common time (indicated by '4/4'). The key signature changes from no sharps or flats to one sharp (F#) at measure 71. Measure numbers 69 through 75 are shown. Dynamic markings include 'p' (piano) at 69, 'simile stacc.' at 71, and a dynamic marking over measures 72-74. Measures 75 and 76 begin with a dynamic marking consisting of a horizontal line with a bracket above it.

Musical score for Part II, Step 17. The score continues on two staves. The key signature remains one sharp (F#). Measure numbers 76 through 82 are shown. A dynamic marking 'cresc.' with a bracket is placed over measures 79-80. Measures 81 and 82 begin with a dynamic marking consisting of a horizontal line with a bracket above it.

PART III: "BALL GAME."

Step 18.

Musical score for Part III, Step 18. The score consists of two staves. The key signature changes to one flat (B-flat). Measure numbers 83 through 89 are shown. Measures 83-85 are in common time (2/4), while measures 86-89 are in common time (4/4).

Musical score for Part III, Step 18. The score continues on two staves. The key signature changes to one flat (B-flat). Measure numbers 90 through 95 are shown. Measures 90-94 are in common time (2/4), while measure 95 is in common time (4/4).

Musical score for Part III, Step 18. The score continues on two staves. The key signature changes to one flat (B-flat). Measure numbers 96 through 102 are shown. Measures 96-102 are in common time (2/4).

Step 19.

Musical score for Part III, Step 19. The score consists of two staves. The key signature changes to one sharp (F#). Measure numbers 103 through 110 are shown. Dynamics include 'p' (piano) at 103, 'cresc.' at 105, 'p cresc.' at 107, and a dynamic marking consisting of a horizontal line with a bracket above it at 108-109.

Ode to the Olympic Games.

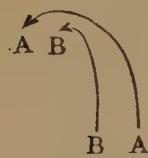
GREEK DANCE
Music Page 43.

FRANCES DUMMER
and MARJORIE WINSLOW.

This description is for two people, A and B, but can be augmented for any even number.

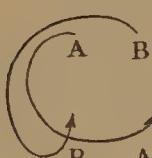
PART I. Spear and Shield.

INTRODUCTION: (Measures 1-6) STEP I.



B enters with running step and leaps to place at center of stage, rear, facing audience. He holds on high in his right hand an imaginary spear, and with his left hand holds his shield before his chest. (1st beat, 3rd measure. See Figure 1) A—enters with running step, and passing behind B, leaps to place at right of B with arms held in the same position as B. (1st beat, 6th measure)

CHARGE: (Measures 7-14) STEP II.



A and B face right and leap upward and onto the right foot (1st beat, measure 7) Run forward in the direction they are now facing with high leaping steps, a step for each note, thrust the spear forward on the 11th step, weight forward on the right foot (2nd beat, measure 10) Repeat the above, beginning with left foot. Thrust the spear forward on the 9th step, left foot forward (beat 1, measure 14, see figure 2)

The above steps are danced in a circle (see diagram in the margin) and finish with the dancers thrusting their spear toward the rear of the stage.

THE RETREAT: (Measures 15-22) STEP III.



This step is danced with the dancers facing the rear of the stage and going backward toward the audience. A and B run backward toward the audience, 3 short steps, R,L,R, hop on right, step back on left, turn in the air to the left with a hop on the left, and thrust forward with the spear, lifting the right foot high behind for balance. (figure 3, meas. 15-16) This step is repeated three times, continuing backward toward the audience. (measures 17-22)

SECOND INTRODUCTION: (Measures 1-6) STEP IV.



Repeat music. Jump to position side by side, as in first Introduction, only A and B are facing back of stage and as close to the footlights as possible.

SECOND CHARGE: (Measures 7-14) STEP V.

Repeat music marked "Step 2", and follow directions given above for "Charge", only move toward rear of stage.

SECOND RETREAT: (Measures 15 to 23, omitting meas. 22) STEP VI.



Use music marked "Step 3" and follow directions given for "Retreat" only dance the steps on a curve, coming down stage at left. (See diagram in margin)

COMBAT: (Measures 24-31) STEP VII.

A—turns quickly toward right and faces B, attacking him with lifted spear, his weight well forward on the right foot (measure 24) A—advances left foot, at the same time bringing forward shield to protect his chest. (Meas. 25) A—advances right foot and brandishes spear overhead (meas. 26) A—thrusts spear downward toward B, weight on left foot (meas. 27) A—falls back and throws spear overhead as if startled by attack, weight on right foot (meas. 28) A—lifts left hand with shield as high as right hand and throws back head as if struck, step backward on left foot (meas. 29) A—drops on right knee and holds shield before his face. (meas. 30) A—drops hand backward on to ground to receive weight. (measure 31)

At the same time B does exactly the opposite, that is to say, as A attacks B falls to the ground; As B attacks A falls to the ground, thus: B—is being attacked by A and uses the description of meas. 28-31, while A is dancing the description given for meas. 24-27. During measures 28-31 B uses the description given for measures 24-27. In other words, A turns toward right and attacks B advancing four steps, using a step a measure, at the same time B retreats four steps, on the last measure dropping his right hand on the floor (see fig. 4)

CREEP STEP: (Measures 32-39.) STEP VIII.

A—draws left foot under him and endeavors to creep unseen under the raised shield of B— Drags right hand on the ground two slow steps (meas. 32-33) and runs behind B and beyond him as far as he can go during meas. 34 and the first half of meas. 35. On the last beat of meas. 35 he quickly turns and stands his ground facing B with lifted, threatening spear. B—stands still looking at A as he tries to creep behind him (meas. 32-33) Turning quickly on 34 B starts to pursue A on the last beat of the measure, and lifts his spear overhead to thrust it on first beat of 35, but drops it and crouches as A turns and stands his ground on the last beat of measure 35. B repeats this step by endeavoring to creep under A's shield. (Measures 36-39)

Ode to the Olympic Games—Continued.

FINAL COMBAT: (Measures 40-59) *STEP IX*

A falls back three steps, L, R, L, falling flat on his left side with his hands thrown over his head, while B advances (see description given under measure 24-27; use measures 40-43). B--advances proudly, and on measure 43 places right foot on A's hip as he lies on the ground.* With triumphant spear, held high overhead, B leaps over A's body, landing on right foot and uses step described under "Charge," going around A in a circle (See diagram in margin; measure 44-51) B--retreats, using the steps described, "Retreat" (meas. 52-59) A lies quietly on the ground during measures 44-55, but on measure 56 he rises suddenly and walks threateningly toward B using the 1st beat of each measure and brandishing his lifted spear (measure 56-59)

SECOND COMBAT: (Measures 60-61 and 24-39) *STEP X-XI and XII*.

Repeat "Combat" and "Creep Step." Both run back to starting point; B in the lead, jumps into place as in Introduction. He is pursued by A who passes behind him and jumps into his original place on measure 43. (Measures 40-43)

ADVANCE: *STEP XIII*.

Repeat "Charge" coming straight toward audience (Measures 44-51)

RETREAT: *STEP XIV*.

Repeat "Retreat" facing audience and going toward back of stage (meas. 52-58. Omit 59, 60, 61 and use 62)

STEP XV. A and B now take the shields from off their arms and place them upon the ground (measures 63-67)

They hold their spear aloft and thrust it into the ground on measure 68.

PART II: CHARIOT RACE. (Measures 69-86) *STEP XVI*.

Lean forward, weight on left foot, hands stretched forward as holding a runaway horse (measures 69-70) Pull in the reins and crack the whip high overhead with the right hand (measures 71-72) Leap forward four counts L, R, L, together, right hand still high overhead (measures 73-74) Draw in the reins (measures 75-76)

Repeat the above directions, by leaning forward pulling in on the reins and cracking the whip (Measures 77-79)

Run forward 3 steps and draw in on reins on 4th count (measures 80-81) Wheel cautiously around to the left, careful not to overturn the chariot, weight on the right foot, left foot forward with toe barely touching the ground (Meas. 82-86)

Step XVII. Repeat the entire above description, only going toward back of stage, and instead of turning, crack the whip high overhead, toss the reins aside and vault over the side of the chariot, facing the audience triumphantly, right hand high overhead. (Meas. 69-86)

PART III: BALL THROWING: (Measures 87-110) *STEP XVIII*. See Fig. 6.

Skip diagonally away from partner with four skipping steps bouncing ball down and catching it (Meas. 87) throwing ball up into the air and catching it (Meas. 88) turn to partner and A and B throw ball to one another (Meas. 89) Both catch balls (Meas. 90) Repeat the above step crossing partner and progressing forward (meas. 91-94) Repeat 4 times in all (meas. 87-102)

Step XIX. On measure 103 B lead off around stage in semi-circle back to original place with long easy loping steps, two in a measure, bouncing ball down and alternately (meas. 103-108) B faces about and exchanges balls with A (see fig. 6) (meas. 109-110) Repeat whole. (meas. 87-110)

PART IV: DISCUS THROWING: (Measures 1-23)

During Introduction (meas. 1-6) A and B toss ball down, turn away from partner and walk slowly toward rear of stage.

PICKING UP DISK: *STEP XX*: They both stoop and pick up their own Discus and hold it in their right hand, resting it on the inside of their fore-arms.

THROWING: STEP XXI: B--stands in this position and watches A, who stoops, left foot forward—left hand on knee—swings discus, swaying body with it backward (meas. 7) forward (meas. 8) backward (meas. 9) turn to left in a circle with a leap on spot, swing arm in big circle, land first right foot, then left foot; hurl discus by letting the arm swing forward and up (meas. 10) bring feet together and fold arms and watch discus (measures 11 and 12) B--walk over to A and hand him his discus (measures 13 and 14) (Fig. 7)

Step XXII. A-repeats the above description (meas. 15-18) Both watch the flying discus, to the end of the phrase (meas. 19-22) Repeat, by picking up discus during Introduction music, only B--throws this time and A--watches. At finish A raises hand victoriously to show B's shot has reached the mark, while B rises on his toes to follow the discus with eager gaze (meas. 19-20-23) (omit meas. 22)

PART V: BOW AND ARROW: (Measures 24 to 68) *Step XXIII*.

Walk away from audience, pick up and string bow (meas. 24-31) Reach back of head with right hand remove arrow from quiver which hangs on left shoulder, head turned toward right (measures 32-33) Draw bow, drop on right foot, left foot thrust forward, knee slightly bent, toe raised (meas. 34-35) take careful aim as in (figure 8) (meas. 36-37) Raise forward on left foot on tiptoe (meas. 38) shoot arrow (meas. 39) right elbow held high (see figure 9) Take another arrow from quiver, shoot standing as you are (meas. 40-43) Hold bow in left hand, run forward 3 measures (meas. 44-46) Pick up arrow at end of meas. 47, partners cross with running step and pick up second arrow, turning away from audience, and run swiftly to starting place (meas. 48-51) Drop on knee and shoot (meas. 52-55) stand up and shoot (meas. 56-58) Drop bow and quiver, take shield and spear (meas. 62-66) Omit 59, 60, 61 and on measures 67-68 take 3 huge leaps, coming toward audience L, R, together, spear held high overhead and shield in position (See figure 10).

NOTE:

The "Charge" "Retreat" "Combat" etc. can be made in single file or abreast. This must be determined by the size and shape of space, and the numbers taking part. The shields, spears, balls etc. are imaginary, and must be kept clearly in mind, and the pantomime never lost sight of for one moment. The whole dance depends upon the clearness of the sport depicted.

Suggestions on the appropriate grades in which the dances in the Five volumes of

Hinman Gymnastic may be taught.

Up to and including First Grade.

Boys alone or Girls alone, or Boys and Girls together.

Silent Circle	Vol. 3
Looby Loo	Vol. 3
Farmer in the Dell	Vol. 3
Farmer (Danish)	Vol. 3
Round and Round the Village	Vol. 3
Shoe Maker	Vol. 3
Doves	Vol. 3

Second Grade

Boys alone or Girls alone, or Boys and Girls together.

Merry Go Round	Vol. 3
London Bridge	Vol. 3
Muffin Man	Vol. 3
Green Grass	Vol. 3
Ma's Piggies	Vol. 3
Old Old Man	Vol. 3
Roman Soldiers	Vol. 3
King of the Barbares	Vol. 3
Bleeking	Vol. 2
Seven Pretty Maidens	Vol. 3
A Hunting We Will Go	Vol. 3

Third Grade

Boys alone or Girls alone, or Boys and Girls together.

Our Little Boys	Vol. 3
Fox and Geese	Vol. 3
King of the Barbares	Vol. 3
Hey Little Lassie	Vol. 3
Klapp Dance	Vol. 3
Number Song	Vol. 3
O'er the High Hill	Vol. 3
I Took A Walk	Vol. 3
Butterfly	Vol. 2
Daffodils (<i>Girls alone</i>)	Vol. 3
I See You	Vol. 3

Fourth Grade, Boys and Girls.

Ace of Diamonds	Vol. 2
Kull Dance	Vol. 3
Little Man in a Fix	Vol. 3
Little Girls in a Ring	Vol. 3
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I See You	Vol. 3
Sailor's Horn Pipe	Vol. 4
Green Sleeves	Vol. 3
Grief Dance	Vol. 3
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Elves and Shoemaker (<i>Girls alone</i>)	Vol. 3
Daffodils (<i>Girls alone</i>)	Vol. 3
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I See You	Vol. 2
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Irish Lilt	Vol. 5
Roy	Vol. 4

Girls Dances for 6th Grade.

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Swabian Dance	Vol. 4
Sailor's Horn Pipe	Vol. 1 or Vol. 5
Nursery Rhymes	Vol. 1
Elves and Shoemaker	Vol. 3
I See You	Vol. 3
Cachucha	Vol. 1
Highland Fling	Vol. 1
Dance of the Tro	Vol. 3
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Will o' the Wisp	Vol. 3
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Buck and Wing	Vol. 1
Bit o' a Brogue	Vol. 1
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Modern Greek	Vol. 1
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Eighth Grade Dances for Boys.

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Irish Lilt	Vol. 1
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Tuttle Clog	Vol. 5

THE NECESSITY OF JOY IN THE TEACHING OF DANCING.

Havelock Ellis says; "Dancing is the loftiest, most moving, and the most beautiful of Arts, because it is no mere translation or abstraction from life; it is life itself. It is the only Art of which we ourselves are the stuff."

"Dancing is universal in its appeal, fundamental and necessary, and older than man himself."

Dancing as the oldest of the arts, is man's natural and primitive means of self expression, and is the most exuberant utterance of the joy of life.

Man "in the Image and Likeness" is joyous—and, through dancing, we may give expression to this exquisite quality of mind. Therefore to gain from dancing its greatest gift, the teacher must call into being this elusive state of consciousness, called joy. Each pupil is entitled to joy when dancing. It is the very main-spring of the art, and unless it is present at every lesson, the teacher is misusing a great art and the pupil is being cheated. I believe we can invite joy into our classes, if we bring to pass or have present, at every lesson, certain definite conditions.

Following are four causes or conditions from which spring satisfaction or joy.

I. If at each lesson the pupil feels he has acquired a new physical control, there is a definite feeling of satisfaction or joy. II. If at each lesson and in every exercise and every dance, there is a conscious knowledge of progress—"not a sense of hurry, or of unrelated, or uninteresting work, or work not fully understood—but if there is a sense of genuine progress," this produces a state of satisfaction. III. Rhythm is basic and compelling in its appeal and when we learn to respond with control, there is a definite feeling of joy. IV. When the dance is completely mastered—a well chosen healthy dance, full of delightful possibilities of self expression and worthy of our effort, there arises the joy of expression—the joy of constructing and expressing art through the medium of the human body. Thus joy finds its source in three things; the satisfaction which springs from a newly acquired control; in response to rhythm; and in the loss of self-consciousness in the absorption of dramatic expression.

Let us take the above conditions, one at a time, and discuss means by which we can bring these conditions into the class, and at the same time try to discover anything which might tend to discourage or destroy these conditions. *First*; we speak of joy as resulting from attaining a new physical control. The reason why striving for and actually acquiring a new control can be counted upon to produce a feeling of satisfaction is because by so doing one adds to one's self-confidence, and to add to one's self-confidence is fundamentally satisfactory. Never allow a step to slip by half mastered. When this occurs it will destroy the very source of joy. The destruction of self-confidence brings discontent, and discontent will be followed by lack of interest. When self-confidence and interest depart, progress becomes labored and the wonderful impetus of joy is lost. Remember, too, the joy of the entire group is often killed if one student has failed to master any part of the work. His discouragement and unhappiness is not only distressing and detrimental to progress but it is infectious and will kill the joy of others. Therefore teach slowly, with wisdom and with endless variety of presentation. Hold ever in mind the right of every pupil to find joy interest and progress in every lesson. Remember each new step completely mastered, results in a definite feeling of satisfaction. This may be relied upon because it is fundamental. Joy will not result if exercises or steps are only half mastered. Another source of pleasure arising from a newly acquired step, comes from the fact that the pupil has gained a new channel of self-expression. This new channel gives the student added dominion and power.

Second:

Conscious progress is a source of joy because through it we are conscious of adding to ourselves—we feel we are arriving at our fuller possibilities. This is a basic cause of satisfaction; therefore we can produce delight thro' conscious progress; but to do so there must be sustained interest in each lesson, and from lesson to lesson. Run one long interesting dance through the entire term when possible, a dance chosen for its appropriateness. Be sure it does not contain steps beyond the grasp of the group and that it is within their grasp in every way. At the same time, while teaching this one long dance, teach several short ones. Select short dances which contain the same steps as used in the big dance. If the group is a class of young girls, and you are using the *Cachucha, Vol. 1*, as the long dance, use dances containing the waltz, *Espaniola, Vol. 2*, or *The String, Vol. 2*. In giving a half hour lesson, one might devote five minutes to rhythm combinations (be careful to select work not too hard and yet interesting;) five minutes to intensive technic, perfectly done and definitely related to the work of the class; Ten minutes to hard, well directed work on the long dance. Close with ten minutes for dancing a dance the class knows and loves or the learning of a new dance. Many times it is wise to open the lesson with a few minutes given to the joy of dancing a mastered favorite. It is dangerous to teach more than one step of the long dance at a lesson. There are two reasons for this: first, the step you have presented must make an indelible impression; it must be driven in to stay. If the step is not remembered accurately, the work must be done over at the next lesson and this kills the sense of progress. More than one step taught at a lesson seems to blur the impression. Second, we want each step absolutely mastered; rhythm, technic, and dramatic expression; and this can best be done by giving one step at a time. Also, as we said above, teaching one step a lesson of some worth while long dance definitely binds the lessons together, maintains interest, and makes of the term a whole. The student's delight in conscious progress can be killed by giving an exercise or step or even a short dance which is unrelated to the general work of the class; it may be killed by working too long on one step. Use a variety of little differences in every class lesson. Bring pupils to the front who have mastered the step, or send them to the back; this is best as it gradually pushes forward the ones who are uncertain. Never draw attention to those who are struggling but have not yet attained. If certain members have the step perfectly, let them work on the arms or on the fine points of technic. If the class is small, have each member do the step separately and cultivate the interest and pride of the group in each individual in the class.

Third:

Joy as the result of controlled response to rhythm is old as man, and is fundamental in its compelling appeal. "Rhythm glorifies action as poetry glories speech;" therefore bring rhythm into your classes in all its various forms. During every lesson use simple dances which contain marked rhythm such as clog steps *See (Vol. 5)* or good group dances, where every one takes an equally active part, *Gotland Quadrille (Vol. 4)*, or a simple but joyous, *A Hunting we will go (Vol. 3)*. If your class can waltz, give them *The String (Vol. 2)* and *Little man in a fix (Vol. 3)*.

THE NECESSITY OF JOY IN THE TEACHING OF DANCING (Concl.)

Any one of the Barn dances or the *Danish Schottisch* (Vol. 2)—*Butterfly* (Vol. 2)—or *Ros Pigg* (Vol. 2) can be used where the class is not quite confident of the waltz; these are good to use when the group is in need of the joy that arises from a completed dance. Use clapping for the whole class, *thus*; Have a good waltz played, (Vol. 1) and have all the class clap the first beat of each measure. Have the same waltz played a second time and have the class remain silent on the first beat of each measure but clap the second beat of each measure. Have them remain silent on the first and second beat but clap the third, then have them clap the second and third, remaining silent on the first—*etc.* Have the left side of the room clap the first beat, keep silent on the second and third beats, and the right side of the room clap the second and third beats and keep silent on the first beat. Divide the room as you wish and take any rhythm and give the different beats contained in each measure to the different divisions of the class. Bring rhythm into the class when you feel the lack of joy, and if well taught, you will have the desired result.

Fourth:

Joy as the result of self-expression, arises from the completed dance and is the joy which follows creation in any art. The inborn love of dramatic expression—when given an outlet such as dancing affords—can not fail to result in keen satisfaction.

Lead the group through each lesson with sincere appreciation of their efforts and with understanding and sympathy for each individual. Do not expect or look for the dramatic expression until the entire group has mastered the step and rhythm of the entire dance. One must be absolutely free from doubt of the sequence of steps or lack of control if one wishes to give full expression to the dramatic possibilities contain'd either in the dance or in one's self. Therefore this joy which springs from a completed dance blossoms last, and in essence is quite different from the feeling of satisfaction or joy which arises from the attainment of control or from the controlled response to rhythm. When the dance is completely mastered, "harmony, which lies at the very heart of things, and is the idea dancing is ever trying to express," is brought into being through the synthesis of physical control, rhythm and expression.

The foregoing conditions may seem simple of attainment, or they may even seem unimportant; but I have not found them always easy to bring to pass, and I have found the lack of any one of them disasterous—the joy in the class departs. Do not allow yourself to feel the pupil is responsible or to blame if the class lacks any one of the above conditions. I believe we, as teachers are responsible, and I believe we have failed to grasp the possibilities offered to us through this means of expression if we do not have happiness present in our classes. The dance is primitive and universal in its appeal; therefore, a well chosen dance if taught with understanding, will carry with it interest and joy. If the joy is absent we have failed—not the pupil or the dance. The class in which there is sustained interest—interest in the mind of each pupil—vital interest which holds the student to his work and makes him strive with eagerness to give of his best—that class is filled with the joy. Controlled rhythm, technic, and dramatic expression, which are the essentials of dancing, may be gained by each individual of the group without the loss of joy or interest, if the teacher will recognize and use his knowledge of the ingredients of joy. Remember the joy arising from a newly acquired control, and the joy of responding to rhythm, are only steps toward the building of the greater joy—the joy which follows the absorption of self in the expression of art through the rendering of a dance as a whole—a thoroughly mastered dance. When the teacher uses a ring game in a class of children or when one of the games like "*A hunting we will go*" is used by "Grown ups," remember the game contains three distinct sources of joy. First, while the dance is being learned, there is the joy of added control; at the same time there is joy in accurate response to rhythm; and last there comes the exquisite joy of expressing the spirit of the dance—the dramatic expression of the story which is contained in ring games or folk dances. Do not mix these joys in your mind; keep them distinct. Do not expect the group to enter into the joy of expression when it has only advanced to the stage of tasting the joy of added control or the fascination of response to rhythm. Keep these stages separate in your mind and know when to look for each.

Every folk dance should have its history given as it is taught, or in a few words before the dance is started. If the class is learning the "*Weaving Dance* (Vol. 4)" tell the story of each step; the herding of the sheep, the sheering of the sheep, the washing of the wool, the weaving, the testing of the cloth, *etc.* If it is "*London Bridge*" tell the old tradition of the bridge, in a word or two, as the children are dancing. If it is a Morris dance, tell the traditions of the Morris men; where they come from in England, where the dances may have come from before they were brought to England *etc.* If it is *Bacca Pipes*, tell of the little clay pipes that were placed on the grass or on the floor, and tell something of the forfeit given by the dancer if the pipes were broken. *etc.* Speak of the ritual still traceable in some of the old dances. If it is an aesthetic dance, relate the dance to some statue or to a poem. Draw their attention to statues having the same lines as used in many dances. Point out a certain statue, one they all know, and have them find the line in the figure of the statue which portrays grief or bravery or attention *etc.* If the dance is gymnastic in value, speak of the control gained *etc.* Connect every dance learned with one of the sister arts, if possible. Give it a literary, historical or geographical background and above all, enjoy and impart your joy in all that connects itself with the dance. Talk only one or one and a half minutes, and be quite sure what you say, in the mind of the students, is related to the dance they are learning. Suggest and stimulate, rather than teach.

Ring games carry the possibilities of developing group responsibilities, as Joseph Lee says:

"There is in the Ring game, the sense of belonging to a social whole. The Ring is now a part of us, as we are of it; our joy extends through it and we find ourselves engaged to maintain it, in its integrity. It is an extension of ourselves. We act not as individuals but as the Ring; its success is our success, and what hits it hits us. Children in the Ring game are in the direct exercise of the "belonging" instinct, as impulse to think and feel as the social body of which you and they are parts. It is of vital interest to the state that children be given full opportunity to form these infant commonwealths and to dance and sing themselves into the spirit of them."

After the complete dance or game is mastered, the pupil forgets self, and enters into the dramatic or play spirit.

The step, rhythm and sequence of the dance are merely the mediums through which he seeks expression. There can be no feeling of satisfaction if he is uncertain of any step; he can not lose himself in a partially learned dance or a game in which he is unfamiliar with the rules.

Schiller says; "Man only plays when, in the full meaning of the word, he is man"—when he has dominion, when he is joyous.

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